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MILWAUKEE PARK BOARD CONSIDERS OPEN-AIR OPERA PROJECT FOR CITY

Local Officials, Impressed by Success of Company in St. Louis, Studying Local Possibilities—Suitability of Weather May Be Determining Factor—Activities of Four Different Groups Would Indicate Time Is Ripe for Action

MILWAUKEE, June 7.—Plans may soon be underway to inaugurate a season of summer opera, as the result of the recent visit of the Milwaukee Park Board to St. Louis to study the opera organization in that city. The members of the board, who were accompanied by O. W. Spidel, city forester; A. C. Clas, architect, and Edward Bean, superintendent of the Zoo, were greatly impressed by the success of the opera company in St. Louis, and it is hoped that a project for a permanent opera company in this city will soon materialize.

The board will now take active steps to find out if such an institution can be established here under park board auspices. The members were especially impressed by the St. Louis outdoor amphitheater, with a seating capacity of 9000, and the fact that the stage is visible from all seats.

The cost of the project and the many competing functions now demanded of parks and the park board, will be big factors to be considered. Another important factor will be the question of whether or not Milwaukee's latitude and its changeable weather and cool summers are conducive to the fullest success of outdoor opera. It is recognized that St. Louis has warmer weather than Milwaukee, a condition which is very necessary if people are to sit in the open for periods of several hours at a time.

Milwaukee had a highly successful series of opera performances in a park many years ago, which attracted nationwide attention. Metropolitan stars were engaged and great crowds attended. The old time music-lovers of German extraction were the backbone of the project.

In recent years a quartet has given excerpts from operas in the parks and this proved a good summer attraction. It is certain that the park board will give the project serious and sympathetic attention.

Carl Eppert, conductor of the Civic Orchestra, has had experience in operatic conducting and he has often declared that the city should have a full-fledged opera company in connection with the orchestra, the two projects being feasible as two phases of coordinated musical activity.

Beecher Burton, operatic leader, has also given some light opera evenings and he is planning next fall to push his own company after a city-wide search for soloists. Mr. Burton plans to get all the civic organizations behind the project, each selecting one representative on a general board of control. The music dealers have already held a meeting and

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FRITZ KREISLER

Violinist, after an Etching Made from Life by Emil Orlik. Mr. Kreisler Recently Sailed for Europe. He Will Be Heard in Concert Abroad during the Summer and Will Return to This Country Next Season

Chicagoans Support New Project for Permanent Ballet with Bolm at Head

CHICAGO, June 7.—Chicago will have a ballet company of its own next season, according to plans which are being made here. John Alden Carpenter is chairman of a committee of guarantors, of which Mrs. Edith Rockefeller McCormick and several other distinguished art patrons are members, and funds have been raised to place Adolph

Bolm at the head of a Chicago ballet. The subscription is reported to be heavy but not complete, as many Chicagoans who have expressed an interest in the enterprise are at present out of town.

Eight performances are to be given in a theater yet to be chosen. There is a

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RAISE GUARANTEE FUND OF \$450,000 TO AID SYMPHONY IN MINNEAPOLIS

Number of Backers Increased from 400 to 600 in Whirlwind Campaign Conducted by Fifty Business Men—Local Interests Have Already Invested More Than \$1,500,000 in Orchestra—Forces Will Begin Season Free from All Debt

MINNEAPOLIS, June 9.—A campaign for funds to guarantee the continuance of the Minneapolis Symphony has just been brought to an end. The result is that \$450,000, one-third each year for three years, has been secured. Of this amount \$400,000 has been actually pledged and the remainder will come from old subscribers who were out of the city while the campaign was in progress.

The deaths of several heavy subscribers during the last year made it imperative that their places be taken, so E. L. Carpenter, president, took the opportunity to increase the guarantee fund from about \$100,000 a year to \$150,000, and the number of guarantors from 400 to 600. This was accomplished in a great drive conducted by fifty Minneapolis business men, who gave their time and energy unsparingly.

In the first three years of its existence, the Symphony had a guarantee of only \$10,000 a year. This was gradually increased from year to year during the more than twenty years of its history until today, Minneapolis business men have invested more than \$1,500,000 in guarantee funds. The orchestra is the center of a musical industry bringing over \$10,000,000 each year to the city.

When the Minneapolis Symphony Association starts its fiscal year on July 1, 1924, it will do so free of all debts, so that not a dollar of the guarantee fund just subscribed will go to take care of old obligations, but will be used for the needs of the orchestra.

Coincident with the completion of the financing of the orchestra, comes the announcement by Mr. Carpenter of a number of changes in management and personnel. Carlo Fischer will relinquish his connection with the business management of the orchestra and will return to his position in the cello section. This comes in accordance with Mr. Fischer's long standing desire to return to active participation in the musical performances. Mr. Fischer's connection with the orchestra dates back to the first concert in 1903, and has been continuous, except for a short time in Cincinnati.

As a result of this change, Arthur J. Gaines, for the past year associate manager with Mr. Fischer, will be in entire managerial control of the orchestra. Mr. Gaines has been in charge of tours and has recently returned, after having handled the details of the longest and most successful tour in the orchestra's history.

Another change has come from the resignation of Elias Breeskin as Concertmaster. His place will be taken by Gustave Tinlot, violinist, for several years concertmaster of the New York Symphony.

During the summer months, Mr. Tinlot has conducted an orchestra at Biar-

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PLAN INTERNATIONAL FESTIVAL FOR N. Y.

Willy Lamping of Cologne Comes to Organize Chamber Music Event

An international chamber music festival for New York next spring is being projected by the International Chamber Music Association of Cologne. Willy Lamping, cellist and conductor, representing this group, has recently arrived in the United States to direct the festival. The plans for the event include programs made up of chamber music of all nations, played by one quartet from each country. The festivals will be given each year, according to present plans, in New York and other leading American cities. The events may later be given in London, Paris, and other European capitals.

Mr. Lamping is known in Germany as director of the Rhenish Chamber Music Festivals held at Cologne and at the

Castle of Bruehl, where Beethoven once served as musical director for the Elector of Cologne. The festival there has as a feature a chamber orchestra of musicians selected from all Germany, which plays under the baton of Max Fiedler. The festivals are usually held in July at the historic castle, and attract music-lovers from many cities of Europe. They were organized in the spring of 1921, and the following year seven chamber organizations took part. Five days of music included works illustrating the history of chamber music, ranging from the early works of the eighteenth century, through the classics, to works by modernists which won the festival prizes.

The New York programs will include American works, according to Mr. Lamping's present plan. Composers and performers who wish to participate in these programs may communicate with Mr. Lamping, in care of his American representative, Nathan A. Iselin, 640 Riverside Drive.

KANSANS BEGIN WORK ON MUNICIPAL AUDITORIUM

Kansas City Holds Impressive Ceremony at Laying of Cornerstone of New Memorial Hall

KANSAS CITY, KAN., June 7.—This city paused to pay tribute to its fallen heroes in an impressive dedication of the Soldiers' and Sailors' Memorial Auditorium on the afternoon of May 26. The dedicatory address was made by John R. Quinn, national commander of the American Legion. Ground was broken last summer by his predecessor, Alvin M. Owsley. William W. Rose, architect, introduced Commander Quinn and Capt. Reuel W. Elton of this city, adjutant-general of the Veterans of Foreign Wars, who made a short address. The Memorial, in addition to being the municipal auditorium, is to house the national headquarters of this organization. Mayor W. W. Gordon represented the city and the different civic bodies. Rev. C. A. Riley, of the First Congregational Church gave the invocation, and Rabbi H. H. Mayer, the benediction.

The laying of the cornerstone was in charge of the Masonic Grand Lodge of Kansas. Elmer E. Strain, Grand Master, was in charge of the ceremony, assisted by other high officers of the lodge. All creeds and orders were represented and many notables were present. The War Mothers, Knights of Columbus and G. A. R. took part. FREDERICK A. COOKE.

Congress Votes Funds for Memorial Bandstand in Washington

WASHINGTON, D. C., June 9.—One of the last acts of Congress before adjournment was to pass the Senate resolution authorizing the erection in Potomac Park, of a bandstand as a memorial to District of Columbia men who fell in the world war. The stand, the cost of which will exceed \$50,000, will be placed near the new Lincoln memorial.

A. T. MARKS.

Des Moines Musicians Refuse to Play for Radio Without Pay

DES MOINES, IOWA, June 7.—Union musicians of Des Moines will not perform at radio broadcasting stations unless paid a scale that was recently established here by the board of directors. The wage scale calls for a two hour limit at \$4 per man and \$8 for the leader. Double rates are asked when a microphone is installed in theaters or in any other engagements. Soloists who are members of the American Federation of Musicians will be paid leaders' rate and accompanists, side man scale. The musicians take the stand that the publicity of broadcasting is of little value to them as they are, in many instances, unable to take advantage of any engagements arising through such advertising. Des Moines is the second city in the United States to establish a radio scale, Chicago having adopted a charge of \$8 per man with a minimum of three hours, and \$16 for leaders. GEORGE SMEDAL.

Milwaukee Plans Opera in Open Air

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have decided to name two or three representatives to cooperate with this general opera board. This enterprise will be known as the Badger Opera Association.

The Polish Opera Club is also working vigorously to establish a strong operatic organization, which however sings in Polish and which has staged a number of Polish and other standard operas.

With at least four different groups working for an operatic company for Milwaukee, it is hoped that all these efforts will culminate in at least one strong company. At no time in the past has there been such a keen interest in the development of opera in the city.

C. O. SKINROOD.

Henry Hadley Appointed Director of Next Worcester Festival

WORCESTER, MASS., June 7.—Henry Hadley, American composer, and since 1920, associate conductor of the New York Philharmonic, has been engaged as musical director of the Worcester Festival next October, according to an announcement by Hamilton B. Wood, president of the Worcester County Musical Association. The post has been vacant since the passing of Nelson P. Coffin last year. Mr. Hadley will not be an entire stranger to Worcester audiences, since he conducted the first performance of his "Ode to Music," a choral work, at the Worcester Festival several seasons ago.

New York Music Center to Be Outside of Central Park, Says Mayor Hylan

New York's music and art center will not be in Central Park, Mayor Hylan of New York announced at a dinner given in his honor by City Chamberlain Philip Berolzheimer, at the Waldorf-Astoria on Tuesday evening, June 10. He said that a tentative site had been selected just below Fifty-ninth Street, between Sixth and Seventh Avenues, and that several wealthy men had come forward with offers of contributions toward its purchase. The Mayor described the good effect resulting from the expenditure of public moneys for free band concerts and other musical events for the people, and said that the plan for the music center was a result of this success. Owing to criticism of the plan to take a site in Central Park north of Fifty-ninth Street, the City Chamberlain has now "taken up the question of a new site," said Mr. Hylan, partly because of the "time it would require to have the law amended" to acquire the park site. A feature of the dinner was the presentation to Mayor Hylan of the gold medal of the Guilman Organ School.

Mason City, Iowa, Band Begins Series of Summer Concerts

MASON CITY, IOWA, June 7.—The Mason City Municipal Band will begin its concert series in Central Park on June 12. Among the first musicians in the band this year are Robert A. Ross, former first clarinetist with Sousa's Band; Martin Hurt, bass player with the Minneapolis Symphony; T. D. Leon, solo trombone player with the Innes Band; Paul Benton, solo flautist with the Royal Scotch Highlanders; W. H. Hapgood of Wichita, Kans., baritone; Harold Van Note, bass clarinetist; Harry Good-

lin, formerly with Kyrle Band. The director is Harry Keeler of Mason City and part of the band are Mason City musicians. BELLE CALDWELL.

Chicago to Have Permanent Ballet

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probability that the Chicago ballet will eventually be identified with attractions to be housed in the Art Theater now being erected behind the Art Institute in Grant Park in memory of Kenneth Sawyer Goodman, a young Chicago dramatist, who lost his life in the war.

The new ballet, it is expected, will strike out along new paths both as a civic enterprise and as a ballet, and will emphasize the excellence of American talent. The majority of the personnel is to be American, and some native works are to be produced. The Chicago Solo Orchestra, organized last winter by Eric DeLamar, assistant conductor of the Chicago Symphony, will be associated with the dancers.

Mr. Bolm's activities will not be confined to the leadership of the new undertaking. He is still to head his Ballet Intime, in which he is to tour the country next season in company with the Chicago Solo Orchestra. He is to remain the head of his own ballet school, and is also to stage Stravinsky's "Petrouchka" next spring at the Metropolitan Opera, where he produced it some years ago.

Mr. Bolm, widely known throughout the country, first attracted America's attention as a principal member of the Russian troupe touring here under the direction of Serge Diaghileff.

EUGENE STINSON.

Minneapolis Symphony Makes Seventh Annual Visit to Cedar Falls

CEDAR FALLS, IOWA, June 7.—The Minneapolis Symphony, Henri Verbrugghen, conductor, gave two concerts at the State Teachers' College on May 21, making its seventh annual appearance in this city. The soloist was Lenora Sparkes, soprano. A large number of persons from Waterloo, Charles City, and surrounding towns attended both concerts. The programs included Tchaikovsky's "Nut Cracker" Suite, Beethoven's Symphony No. 2, Hill's "Waiata Poi," orchestrated by Verbrugghen, and Tchaikovsky's Symphony No. 4. BELLE CALDWELL.

Irene Williams Acclaimed in Paris

PARIS, June 7.—Irene Williams, soprano of the Hinshaw Opera Company, scored such a great success in "Cosi Fan Tutte" at the Théâtre des Champs Elysées here, tonight, that she has been engaged to sing in a special performance of Mozart's Requiem. The production of the opera was part of the Mozart Festival program which Ganna Walska is sponsoring at the Champs Elysées from June 5 to June 24, and Miss Williams is one of a group of singers, well-known in America, who have been invited to take part in it. She has toured the United States with the Hinshaw Company singing in "Cosi Fan Tutte," but this is her first appearance in the opera abroad.

Sylvia Lent Plays at May Festivals

Sylvia Lent, violinist, ended her first American season with appearances at two May festivals. On May 16 she played at the Mount Vernon, Iowa, Festival, and a week later was soloist with the Chicago Symphony under Frederick Stock at the thirty-first Festival of the University of Michigan, Ann Arbor. Miss Lent's first teacher was her father, a cellist of note. Later she studied under Franz Kneisel and when Leopold Auer came to the United States, Miss Lent was his first pupil. Under Professor Auer's advice, she made her debut in Berlin, later playing in Dresden, Leipzig and Munich. Returning to the United States, Miss Lent appeared in New York. Miss Lent will shortly go to England, where she will spend the summer. She will return in the fall.

Walska May Play in "Miracle"

Ganna Walska may appear as the Virgin in a Paris production of "The Miracle," according to a dispatch to the New York American. Vollmoeller, author of the work, is negotiating with Mme. Walska, but is of the opinion that the Théâtre des Champs-Elysées, where Mme. Walska wishes to stage the spectacle, is too small for the production.

\$450,000 Raised for Minneapolis Symphony

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ritz, France. Naturally in an organization of eighty-six men there are a few changes, but outside of the one just mentioned they are unimportant and the orchestra will resume its work under Henri Verbrugghen, assured that the 1924-25 season will be the best in its history.

During his vacation, Mr. Verbrugghen will appear as guest conductor of the London Symphony in a special concert in London, at which Dusolina Giannini, American soprano, will be the soloist.

In the summer months the burden of furnishing music in Minneapolis will be shifted to the Minneapolis Board of Park Commissioners, under the supervision of J. A. Ridgeway, secretary. Engelbert Roentgen, solo cellist and assistant conductor of the orchestra will direct a band of thirty musicians at Lake Harriett, twenty-two of whom will be symphony men. The neighborhood parks will not be neglected, for the Park Board will have another band playing at various places throughout the city. Then there will be community singing at these parks every week, led by Harry Anderson. A special feature will be "sings" in costume by the various nationalities; Swedish, Slavic, Lithuanian, Russian and other groups presenting their folk-songs. The smaller towns near Minneapolis will be asked to send their players and singers to perform at Lake Harriett and picnic on the large grounds near the bandstand. H. K. ZUPPINGER.

Jenkins Music Company Suffers Loss of \$300,000 in Kansas City Fire

KANSAS CITY, MO., June 7.—The J. W. Jenkins Music Company suffered a \$300,000 loss from fire on May 27, when its retail store in this city was burned. More than 250 pianos, 175 victrolas and more than 200,000 phonograph records, radio instruments and supplies, valued at about \$40,000, and other musical instruments were damaged, chiefly by water. The damage to the building is estimated at \$50,000. Insurance covers the general loss.

BLANCHE LEDERMAN.

Sioux City Society Gives Thirty-second Anniversary Concert

SIoux CITY, IOWA, June 7.—Members of the Nordmandenes Singing Society recently gave their thirty-second anniversary concert in the Central High School Auditorium, under the direction of Prof. Frederick Wick. Funds obtained from this concert will be used to defray the expenses of the organization to St. Paul the last week in June to participate in the National Song Festival. G. SMEDAL.

Georges Enesco Aids Demonstrations for Rumanian Royalty

Georges Enesco, Rumanian violinist, conductor and composer, who has left Paris for his home in Bucharest, has participated in artistic demonstrations in honor of the Rumanian royal family. Mr. Enesco will remain in Bucharest until he comes to America in September to play at the Pittsburgh Festival.

Raze Old New York Theater Where Stars Appeared

AMONG the latest of New York's theatrical monuments of other days to pass before the march of business is Koster and Bial's Music Hall in West Twenty-third Street. The theater was built in 1869, as the Twenty-third Street Opera House and was for years a minstrel-show house, opera house and variety theater. In 1879, it was taken over by John Koster and Albert Bial who ran it for fifteen years with a success that brought it world-wide fame. It was here that Yvette Guilbert, Cléo de Mérode, Loie Fuller and the great Carmencita made their first American appearances. Carmencita had been appearing in Spain at a salary of \$20 a week. Her first American appearance was on Feb. 5, 1890, and was not a success, but she suddenly became the rage and toured the country at an enormous salary.

The Film Theater Route to Concert and Opera



Photos by: No. 1, Weiss; 2, 7 and 15 © Mishkin; 3, Sol Young; 4, Rembrandt; 5, Nikolas Muray; 6, 11, 12 and 13, Apeda

ON THE ROLL OF SOLOISTS AT LEADING MOTION PICTURE THEATERS

Some Artists Who Have Appeared in High Class Musical Programs at Homes of the Photo Play: 1, Herma Menth, Pianist; 2, Mario Chamlee, Tenor; 3, Percy Grainger, Pianist; 4, Hans Kindler, Cellist; 5, Anne Roselle, Soprano; 6, Douglas Stanbury, Baritone; 7, Jacques Gordon, Violinist; 8, Jeanne Gordon, Contralto; 9, Sascha Jacobsen, Violinist; 10, Vincente Ballester, Baritone; 11, Irene Williams, Soprano; 12, Judson House, Tenor; 13, Fredric Fradkin, Violinist; 14, Greek Evans, Baritone; 15, Mary Fabian, Soprano



A substitute for the provincial opera house and orchestra as a training school, America has the moving picture house. It often is more pretentious than the small European theater. Its standards are occasionally higher. It does, at least, present an opportunity to the young singer and musician, especially to the young American, to gain poise and stage routine and even some knowledge of the operatic repertoire while earning a substantial salary.

With the improvement in the quality of the music at the larger moving picture theaters, the stigma of the "movies," which, in the past, kept serious artists from going into the work, has disappeared. At the four big theaters on Broadway, the Capitol, the Rialto, the Rivoli and the Strand, a dozen singers who are now in the Metropolitan and the Chicago Opera companies made their debuts. Several famous instrumentalists, known on the concert stage, not only for their technical ability but for their high artistic standard, have played in the moving picture theaters in New York and in other cities. For in every large city, today there is a moving picture theater, like those in New York, which presents a high class musical program with the feature film. These theaters, too, encourage the men in the orchestra to do solo work, and several players have since taken important positions in the symphony orchestras or on the concert stage.

Douglas Stanbury, baritone, who sang at the Capitol last year, is the latest of the recruits for opera. He has just signed

a contract with the Chicago company and next season will sing *Valentine* in "Faust," *Pelléas* in "Pelléas and Mélisande" and *Henry Ashton* in "Lucia." He is the latest, but he has many illustrious predecessors, most of them Americans. The Capitol claims Irene Williams of the Hinshaw Company, who is now in Paris to sing in the Mozart season at the Théâtre des Champs Elysees, Jacques Gordon, who was formerly concertmaster of its orchestra and now holds the same position with the Chicago Symphony, and Fredric Fradkin, who was also concertmaster there after he left the Boston Symphony and who has since gone into concert work as a violin soloist. Percy Grainger, pianist, Sascha Jacobsen, violinist, Herma Menth, pianist, and Elsa Stralia, soprano, appeared there after they had made their reputations. S. L. Rothafel also sponsored several singers who appeared at the Rialto and Rivoli Theaters when they were under his direction, among them Mario Chamlee, tenor, Jeanne Gordon, contralto, and Vincente Ballester, baritone, all of the Metropolitan Opera, as well as Désiré Deffrère, baritone of the Chicago Civic Opera.

The Rialto and Rivoli also boast of many more prominent singers, who started their careers as soloists on their programs. Anne Roselle, concert and operatic soprano, and Max Bloch, tenor, of the Metropolitan, Mary Fabian, soprano, of the Chicago Company, and Greek Evans, baritone, are on the list; as well as Emanuel List, who is a basso profundo at the Berlin Opera. At the Strand, Judson House, of the Hinshaw Company, also well-known as a concert tenor and Madeline McGuigan, violinist, made their appearances, some time ago. Hans Kindler, cellist, and Sascha Jacobinoff, violinist, are among the noted soloists who have appeared at the Stan-

ley in Philadelphia. Orville Harrold has sung in moving picture theaters on the Pacific Coast, and all the big Chicago, San Francisco and Los Angeles houses boast celebrated lists of artists.

Choosing the Soloists

Most of the artists for these theaters are chosen through auditions, for which anyone is eligible. Singers for the Rialto and Rivoli are heard by Hugo Riesenfeld and Josiah Zuro, on Wednesday mornings, and Wednesday evenings after the performance, and occasionally, on Monday evenings after the performance. The Strand holds auditions on Thursdays, and at the Capitol William Axt the musical director hears artists on Tuesday mornings at eleven o'clock. Those chosen by him are given another audition on Tuesday evenings by Mr. Rothafel before they are finally accepted.

Salaries for soloists at these theaters average from \$100 to \$300 a week and artists are often given return engagements. After they have appeared in the New York houses, they very often can obtain engagements in the large moving picture houses throughout the country. "It is an opportunity for them to be heard, if they would only realize it," William Axt of the Capitol says. "All the agents come here, some of them as scouts, others, merely to see the picture, and if they hear a good voice, a new talent, they immediately come around to make inquiries. Then our artists often sing from our broadcasting station here at the Capitol and it is excellent publicity for them. The work itself is fine, intensive training. It isn't easy. We are always working under pressure. A tabloid opera has to be prepared in a week. That means the singers must learn their rôles rapidly, and, if they already know them, they must learn the

cuts. It prepares them for emergencies. It gives them poise and stage presence and assurance. When their chance comes to go into operatic or concert work, they are ready for it. The number of people who have already done it proves that."

Musical directors of the Broadway moving picture houses agree that the general standard of singers who appear at the auditions is low, but that when a real talent is found, the artist is given every opportunity. "Think of not only the experience they can get, but the money they earn while they are getting it," Dr. Riesenfeld of the Rivoli and Rialto, says. "Take the soprano who is singing here this week. She has sung here several times, and through these appearances has had engagements in the big moving picture houses throughout the country. She makes at least six or seven thousand dollars a year, gains experience and poise, and keeps up her study for concert and operatic work. I don't doubt but that she'll succeed at it."

There is no circuit of the moving picture houses over which artists are routed, but the theaters throughout the country very often engage the soloists who have appeared in New York and sometimes reproduce the whole number in which they appear. The Famous Players-Lasky Company, which runs the Rialto and Rivoli, owns a chain of theaters in the different cities and occasionally uses in other centers numbers staged at the New York theaters. The company which owns the Mark Strand in New York and the one in Brooklyn also sends artists to its out-of-town houses.

All the opportunities for moving picture work are not limited to the vocalists, but instrumentalists are seldom engaged at auditions or from outside

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Finds Many Instrumentalists Lack Musicianship

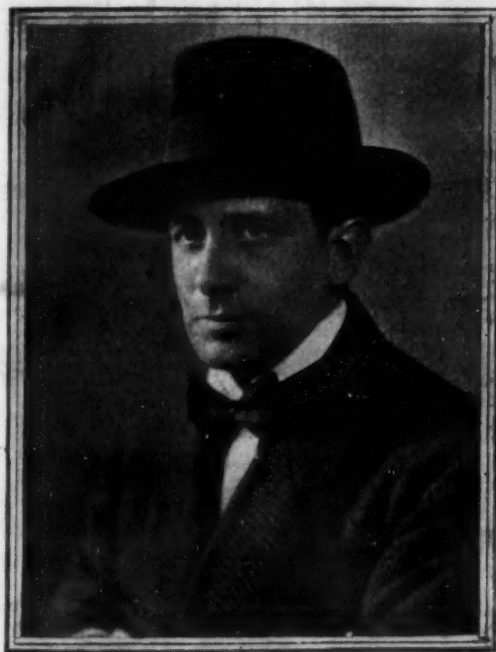
Carlos Salzedo Declares Progress of Harp in Solo Field Has Been Retarded By This Deficiency—High Technical Skill Is Only Half the Battle—Instrument Now Gaining Its Rightful Place



HE difficulty with most instrumentalists, Carlos Salzedo believes, is that they are skilled technicians and bad musicians. From this he does not exclude the harpists. He insists that the delay in the adoption of the harp as a solo instrument is due to the lack of musicianship of the harpists. "People ask," he says, "why harpists do not play as soloists with symphony orchestras. The answer is that they do, but not very much. It is, I believe, simply because they are not good enough musicians. Mechanically they are wonderful, but to play with a symphony orchestra one must be a trained musician. I myself have played as soloist with the Boston and New York Symphonies, with the Philadelphia Orchestra and with the Chicago Symphony. Ostrowska, for example, a former pupil of mine, is the first harpist of the Detroit Symphony and has often been the soloist with the orchestra, and only this year Marcel Grandjany appeared as soloist with the New York Symphony. But considering the number of harpists in this country there are very few who play with the orchestras or with chamber music organizations like the International Composers' Guild, for which Marie Miller plays all the harp works."

It is not, Mr. Salzedo insists, because there is no music for the harp. All the modern composers are writing for it. Beginning with Debussy and Ravel and going through Roger-Ducasse, Schönberg, Loeffler, Varèse and Salzedo himself, most of the prominent moderns have written harp solos and works for chamber ensembles including the harp. The Debussy work is scored for string orchestra but can be played with a full orchestra, as can the Ravel, which is written for a small chamber orchestra. And then there are the transcriptions of Corelli, Bach, Couperin, Rameau, Haydn and many of the old-time composers who wrote for the harpsichord.

"I say transcriptions, not arrangements," Mr. Salzedo emphasizes the



Carlos Salzedo, Harpist, Composer and Teacher, President of the National Association of Harpists

point. "Transcriptions are works faithfully re-scored for another instrument. All piano works before the early Beethoven are really transcriptions. Arrangements are usually the attempt of some one to improve on the composer. They are usually heresies. Piano music which was conceived for the piano and meant to be played exclusively on the piano, such as Chopin's music, for example, ought never to be played on the harp. But when Bach is played on the piano, it is just as much a transcription—an adaptation—as when it is played on the harp. Furthermore the tone of the harp is nearer to that of the harpsichord than is that of the piano, and Couperin, Rameau, Bach, Haydn and Mozart find an infinitely more suitable medium in the harp than the piano. I myself have published transcriptions of all these composers and I have tried to retain the spirit and even the letter of the original. Transcriptions should always do that. When they are arrangements with flourishes they become as ridiculous as a Brahms arrangement of Rameau or Gluck for instance. A virtuoso style for a delicate miniature—it is absurd."

The Teaching Problem

Harp teachers, in preparing their students, should remember this, Mr. Salzedo believes, and develop their musicianship as well as their technique. "That is one reason," he says, "why I firmly believe that soloists on any instrument make the best teachers for advanced pupils. They can give them practical illustrations for the solution of their problems. They know the problems because they have experienced them and they know the reasons behind effects and the results of them. The last teacher should be a great teacher and, if possible, a great soloist, and I believe, the first teacher should be too. More talent has been spoiled by early teachers who have started the pupil on the wrong track, than by teachers who get students when they are already developed."

There has been a curious reversal in the American attitude toward teachers in the last few years, and Mr. Salzedo believes the country is turning definitely toward the approval of great soloists as teachers. "There is another curious thing," he says. "Formerly everyone who could, went to Europe to study, and, for the rest, teachers abroad sent pupils over here to represent them and introduce their methods. Now all the big teachers are here and they send their pupils abroad. Marie Miller, one of the best harpists in the country, is going to spend the summer in France and teach French and American pupils according to my method."

In his effort to simplify harp study and develop it Mr. Salzedo has written a book, "The Modern Study of the Harp,"

in which he has outlined his rules for achieving the 37 tone-colors and the methods of touch production. To obviate the necessity for footnotes, he has invented a musical stenography, a series of signs and abbreviations, placed above or below the staff, which show the student the exact method of producing the tone. For the harp itself, Mr. Salzedo invented in 1919 a damper, which stops the tone immediately, so that there are no vibrations or overtones. This, he believes, is particularly important in orchestral work, when the continued vibration might interfere with other instruments and become confusing. This device has since been developed and perfected by Walter Kirk of the Lyon and Healy Company.

In addition to his work as a teacher and soloist, Mr. Salzedo has devoted himself to the cause of modern music for which he works in the International Composers' Guild, in the Franco-American Society and in the International Society for Contemporary Music. He is on the board of the United States section in the last named organization. He is an ardent believer in innovation and experiment, without which art cannot live. He wrote the first sonata for harp and piano, which he played with Marie Miller at a concert of the International Composers' Guild, and, despite the great technical demands which his music and that of his colleagues among the moderns make on the artist, he pleads for more musicianship rather than higher technical equipment. "We have plenty of technicians," he says. "To develop music as an art, we need more musicians."

How Film Theaters Train Young Artists

[Continued from page 3]

sources, because the policy of the theaters is to let the first stand men in the orchestra do the solo work. They are all ex-symphony men, as are most of the other orchestra players, who have gone into the moving picture theaters because the pay is higher, and the work permanent. As opposed to the limited symphony season, the moving picture orchestras offer work 52 weeks in the year. The minimum salary is \$80 a week and almost half the orchestra gets \$100. First stand players and concertmasters usually are paid from \$7,000 to \$10,000 a year, and organists from \$6,000 to \$20,000, depending on whether or not the theater has an orchestra.

The Capitol, the Rivoli, the Rialto and the Strand maintain symphony orchestras of which the Capitol, with 65 men, is the largest. The new Chicago Theater has an orchestra of 50 men, while the average moving picture orchestra, in the smaller cities, is composed of 20 men. The work is strenuous, especially on Sundays, when the full orchestra is required to play all performances in a new program. When the concert season is over, men from the major symphony orchestras substitute in moving picture houses and some of them continue this work throughout the winter.

American Artists Preferred

For the young musician, especially the singer, the moving picture houses prefer American artists to foreign ones. In the country at large, in the concert and operatic field, native singers complain of the lack of interest in American talent. To succeed in America, and the saying is proverbial, one must have a high sounding name with a continental air. Opera is sung almost exclusively, in foreign tongues. Concert programs have, at the most, two groups in English. There is, for the public, no glamor in native art, no exoticism in its own language; that is, for the special, art-conscious group that makes the concert audience.

The moving pictures, however, attract

the "man in the street." He is not interested in what he cannot understand. He demands his songs in English. He prefers American artists. So the field of music in the moving pictures, at least on its vocal side, is limited almost exclusively to Americans, or to English-speaking singers. There is none of the competition with the great mass of foreign artists in the concert field, who have come to America to spread their fame and make their fortunes. The moving pictures do not demand names. They want young artists, American artists.

As a means of gaining experience, the work is invaluable, and, as the standard of music in the moving pictures is raised, so do they acquire a new prestige. It is no longer a disgrace for an artist, even a prominent artist, to appear at a film house. For the young artist, it is accepted as an excellent opening and preparation for a more serious career.

HENRIETTA MALKIEL.

SAVOY OPERAS ARE STAGED IN SEATTLE

"Pinafore" and "Mikado" Among Student Productions—Pupils' Orchestra Heard

By David Scheetz Craig

SEATTLE, WASH., June 7.—Seattle's eight high schools have given a number of special programs this spring. In most of the schools operettas were given. At West Seattle High, "Pinafore" was presented. Two high schools, Broadway and Garfield, gave "The Lass of Limerick Town" and two, Queen Anne and Lincoln, presented "The Mikado." At Roosevelt High, Victor Herbert's "The Singing Girl" was staged, and at the Franklin High School, De Koven's "Robin Hood" was heard.

Many musical assemblies have been held in which orchestras and glee clubs participated. At the Ballard High School, several miscellaneous programs were given under the direction of the music department, led by Maude M. Slawson. These high school programs have been supplemented at different times by concerts featuring the All-City Orchestra, which is made up of grade school instrumentalists, who play under Edward C. Knutzen. Letha L. McClure, director of music in the Seattle Public Schools, estimates that about 30,000 people heard these concerts by school children.

At a recent meeting of the Thursday Musical Club in the Frederick and Nelson auditorium, a concert performance of Wallace's "Maritana" was presented with dramatic interpretations by Mrs. Elmer C. Green. The soloists were Gladys Wheeler, who took the title-role; Mrs. Morgan Johnson, Mrs. Wendell Daggett, Mrs. E. W. O'Keefe, Mrs. Ralph Nichols and Mrs. L. L. Larson. Louise Hilyer was the accompanist.

The spring concert of the Philomel Club, led by R. H. Kendrick, was given before a large audience at the University Methodist Church. Harry Burdick was the accompanist. Assisting this chorus of women's voices were Abbie Verne Bissell, pianist; Magnus Petersen, tenor, and a number of their own members, Mrs. M. M. Deuter, Mrs. Channing Prichard, Mrs. Jack T. Smith, and Gladys Hoxsie, who sang incidental solos in the choral numbers. The principal number was Grieg-Harling's "A Spring Cycle."

Jacques Jou-Jerville, member of the Cornish School faculty, presented Mrs. Warren Butler, contralto, in a song recital, assisted by Kathleen Jordan, violinist. A varied program was well sung. Mrs. Earl C. Smith played the accompaniments.

A recital was given by Gladys Bezeau Phillips, pupil of Paul Pierre McNeely. Mrs. Phillips displayed virtuosity in the interpretation of Schumann's Etudes Symphoniques, the Chopin Sonata in B Minor, and a group of smaller numbers.

Voice pupils from the classes of Jessie Emily Hull were heard in a recital. The participants were Winfield Morley, Caroline Stewart, Mary Jane Kelly, Mrs. Ralph Rushton, Ethel Setter, Helen Palmer, Harriett Johnson, Gladys Minard and Mrs. Leslie Peters.

Charms in Gowns to Smooth the Artist's Path

Psychological Effect of Pleasing Raiment Pointed Out by Marie Tiffany—Artist as Well as Listener Responsive to Change of Garb—Suggests Occasional Broadcasting by Artists as Way Out of Present Dilemma



HE psychological effect of clothes is one of the things Marie Tiffany thinks about when planning her song programs. Clothes may not make the man (or the woman), she admits, but clothes do help, or hinder, a singer in her approach to an audience.

"For example," the Metropolitan soprano says, "after a concert I gave for a woman's club, several of the members complimented me upon my gown. They told me a celebrated prima donna had sung for them not long before, and while they had no fault to find with her singing, they felt irritated because she had on a dress that bore evidences of wear. In fact, they were more than irritated; they took the singer's indifference to their sensibilities as a serious affront, and they will never ask her to sing for them again!"

It was a professional friend of hers, Miss Tiffany claims, who opened her eyes to the effect of clothes upon a performer as well as upon an audience. This friend gives programs that call for a change of costume, and insists she could not survive the fatigue of a recital without the refreshment a change brings to her.

Artist Is Rested by Change

"My dear," she asked Miss Tiffany, "how can you go through an evening all in the same dress? I couldn't do it—I would be too tired. I make a complete change midway in the concert, and you have no idea how it rests me. I come back to my audience full of enthusiasm; and my audience, also feeling the rest that this difference brings, responds."

In repeating this, Miss Tiffany adds: "She is right. Once I gave a group of songs in costume at a concert; and as I was standing in the wings ready to go on for these numbers, one of the stage hands looked at me and remarked: 'You'll get a hand in that dress.' And I did! In fact, when I stepped upon the stage the applause delayed the beginning of my songs for what seemed quite some time. Then, of course, the audience and I were more thoroughly *en rapport* with each other than ever and that section of the program went especially well."

Miss Tiffany is prepared to carry this experiment a little further.

"Suppose I am giving a regulation song recital," she asks; "why should I not wear two distinct and different evening dresses, changing from one to the other when the concert is half over?"

Rimsky Heirs Retain Farm Where Composer Spent Last Days

THE Russian Soviet government has departed from the general rule of confiscating all lands of the bourgeoisie, in the case of the farm near Leningrad where Rimsky-Korsakoff, the composer, lived toward the end of his life. The children and grandchildren of the musician petitioned the government to let them keep the place, according to a recent dispatch to the New York *Evening Post*, and the plea was granted, in view of the great composer's services to Russian music. This was a most exceptional concession, as the villas of a great number of prominent writers and other public officials in this neighborhood have been turned into summer resorts for the people.



Marie Tiffany, Soprano of Metropolitan Opera Company

Photo by Florence Vandamm

She pauses, thoughtfully. "I believe I will," she murmurs.

Radio and the Singer

Clothes, however, are not the only things Miss Tiffany ponders over in her work. The question of radio has absorbed her attention, but she admits being puzzled by it.

"It is all so new," she says, "the world has suddenly been flooded with it, and we singers do not yet know just where we stand. Certainly some adjustment is needed, for at the present the artist may find herself in an unfair position. There is the case of a renowned singer who was invited to a reception after one of her concerts. Arriving at the house, she was greeted by her hostess with compliments about how beautifully she had sung. 'But,' exclaimed the singer, 'I didn't see you in the audience.' To which the hostess replied: 'Oh, no! I asked my friends to come here, and we all heard you over the radio.' Now, there were probably some fifty good tickets that had been deflected from the concert with no benefit to the concert-giver."

Miss Tiffany believes a compromise between too much broadcasting of the best concerts and no broadcasting at all of them can be effected.

"For the present," she argues, "until the situation is better adjusted, artists in the front rank might consent to let their concerts be heard over the radio at sparse intervals. If such concerts can be heard for practically nothing all the time, think of the falling off in attendance. We all know how terrifically sales of sheet music have slumped since radio became popular."

Public Taste Improving

On the other hand, Miss Tiffany agrees, radio can be used as a means to spread an appreciation of the best music. Public taste is already improving, she finds, thanks to the interest in music being developed in schools throughout the country and to the attention given the subject by clubs and other organizations.

"Sometimes before my visit to a city," Miss Tiffany says, "instructors in charge of musical memory contests have written

asking me to sing some of the songs figuring on test lists. Of course, I have done this whenever possible, and contestants who attended my concert were given credits for the number of airs they recognized among my numbers. In the smaller cities and towns, especially, schools and clubs have a great work to perform. They can teach people to pay more attention to programs and can point out the difference between what is good and what is not."

Still more educational work is needed, in the opinion of Miss Tiffany, who would like to see the standard of music carried ever forward and raised ever higher.

PHILIP KING.

Clef Club Honors Mary Turner Salter

Mary Turner Salter was guest of honor at the dinner given by the Clef Club recently to mark the close of its season. A program given by Grace Northrup and Blaine Nicholas, soprano and tenor, included a number of Mrs. Salter's songs, which were accompanied by the composer. Chester H. Beebe, president, was chairman, and speakers were Sumner Salter, Oscar Saenger, Louis Arthur Russell, Charles H. Farnsworth and H. Wilber Greene.

Norwegian Singers Will Hold Annual Festival in St. Paul

ST. PAUL, June 7.—The Norwegian Singers' Association of America will hold its sixteenth biennial song festival here on June 27, 28 and 29. A male chorus of 1500 voices will be assisted by an orchestra; Erik Bye, baritone, and Julia Claussen, mezzo-soprano of the Metropolitan. A. C. Floan is chairman of the committee of arrangements and president of the national organization. Frederick Wick of Sioux City, Iowa, is the musical director.

San Bernardino Woman's Club Stages Pageant

SAN BERNARDINO, CAL., June 7.—One of the outstanding musical events of the season took place recently at the Woman's Club, when Helen Ruth Ingalls and Rowena Bishop staged a musical pageant consisting of "A Morning in the

Home of Father Bach," "An Episode in the Life of Handel," "Maria Theresa and her Court," "Schubert and his Friends," "A Sunday Afternoon in the Mendelssohn Home" and "With Chopin." Those who took part in the various numbers were Katherine and Dorothy Cox, Adele Bradley, Brownette Kramer, Beatrice Chapman, Elizabeth Van Derveer, Madine Markwardt, Merle Smith, Leon Atwood, George Wilson, Gilbert Patton and Leonora Grow.

C. H. MARSH.

SACRAMENTO'S MUNICIPAL SYMPHONY MAKES DEBUT

Ovation for Franz Dicks, Conductor, and Men—Plan to Strengthen Organization

SACRAMENTO, CAL., June 7.—The debut of the Sacramento Municipal Symphony was a veritable triumph. The first concert was given at Masonic Auditorium before a packed house on May 20. The program showed the remarkable results obtained by the leader, Franz Dicks, in a few months. Numbers by Wagner, Dvorak, Zerco, Bombic, Parelli, Drdla and Strauss were well played, and orchestra and leader received an ovation.

The city feels great pride in the orchestra and already plans are being made to strengthen and maintain the organization. Before the opening number, Mayor Elkus made a few remarks and introduced the conductor, Mr. Dicks, formerly of the Minneapolis Symphony, and now resident in this city.

Among the out-of-town visitors who attended the concert was Alexander Saslavsky, leader of the San Francisco Symphony Ensemble, who congratulated this city—the smallest in the United States with a municipal symphony—upon its achievement.

City Manager H. C. Bottorff states that the orchestra probably will officially open the new auditorium.

FLORINE WENZEL.

MUSICIANS' FUND ENDS YEAR IN ST. LOUIS, MO.

Encouraging Results Reported in Campaign to Raise \$100,000

ST. LOUIS, Mo., June 7.—The Musicians' Fund of America, Inc., held its last board meeting of the season in the Hotel Chase recently under the chairmanship of Mrs. Lee Schweiger.

Reports of philanthropic activities gave details of much work during the year, under the direction of Mrs. George J. Dietz, chairman of the emergency division.

The chairman of tickets, Mrs. Walter G. Langbein, reported encouraging results from a campaign to raise \$100,000. Contributions have come through Alice Pettingill, general chairman of membership and her team, Dorothea Hedges, Mrs. R. M. Hutchinson, Alice Ferrier and Roberta Slosser. Members of the Mel-Harmonic Club team are Mrs. Paul Parker, Mrs. Fay, Edna Lieser, Lillie Wachtel, Rosalind M. Schwarz, Ida S. Dorsey, Edward Sicher, Mrs. Frederick Heizer, representative in Sioux City, Iowa; Mrs. Bonita Crewe, Atlanta, Ga.; Lulu J. Blumberg, San Francisco, Cal.; and Elizabeth Good Flaig, York, Pa.

The following honorary vice-presidents were elected: Mrs. Frank Gecks, president, Musicians' Mutual Protective Association, Local No. 2; Leopold Stokowski, conductor, Philadelphia Orchestra; Fritz Reiner, conductor, Cincinnati Symphony; Walter Damrosch, conductor, New York Symphony; Mrs. H. H. A. Beach, composer, Hillsboro, N. H.; Rt. Rev. Monseigneur John J. Tannrath, St. Louis, Mo.

Chorus Makes Début in Riverside, Cal.

RIVERSIDE, CAL., June 7.—The Riverside Choral Society made its initial appearance recently, under the baton of Arthur Bostick, in Elgar's "Banner of St. George." The technical finish, precision of attack and general evenness of balance gave evidence of careful training and makes the Society a real musical asset of the community. There are seventy-five voices in the chorus. Mary Gowans MacDonald, contralto, was the soloist, and Helen Rickard and Maurice Kirkpatrick furnished piano accompaniments. The Polytechnic High School Auditorium was filled. The choir of the First Congregational Church was heard in a recent musical service which attracted a large audience.

C. H. MARSH.

American Soprano Plays Rôle of Fairy Godmother to Husky Athletes in France



Luella Meluis, Soprano, Receiving Plaudits from the Olympic Rugby Team to Whom She Presents a Doll Mascot, "Miss Cali"

PARIS, June 5.—One of Emma Calvé's favorite recreations has always been dressing dolls, and it may have been the older singer's example that inspired Luella Meluis to give a large doll, which she named "Miss Cali" after the State of California, to the Olympic American Rugby Team for their mascot.

The presentation was made a scene of a rousing demonstration, Miss Meluis seemingly taking as much pleasure in giving "Miss Cali" to "the boys" as they manifested in taking the mascot into

their possession. The soprano was heard in "Rigoletto" by a fashionable audience at the Opéra on June 3. *Gilda* had not been sung at the Opéra by an American for thirty-five years, though in the interval American singers have appeared in this historic house with marked success in other characters, and public curiosity as to how Miss Meluis would read the rôle ran high. That expectations were amply fulfilled was apparent. Critical musicians had no adverse comment to make upon the beauty of Miss Meluis' voice or the finish and style of her vocalization.

CHICAGO MUSICAL COLLEGE OCCUPIES NEW QUARTERS

Carl D. Kinsey Moves Busy School Into its Own Spacious Building Without Loss of Time

CHICAGO, June 7.—Carl D. Kinsey, treasurer and manager of the Chicago Musical College, moved his school into its new quarters in the Steinway Hall Building, 64 East Van Buren St., without loss of time on Monday. The busy school, in which 115 teachers are in charge of a heavy enrollment, closed its Saturday's work in its old Michigan Boulevard studios, and when classes and individual pupils assembled for the new week's work on Monday, they reported amid new surroundings, in which all classroom equipment was ready for use, with all accommodations made for the complete carrying out of the regular schedule.

The Steinway Hall building, one of the best known studio buildings in the city, houses the Central Theater, in which standard theatrical attractions are now being booked; the Steinway Recital Hall, and smaller recital rooms. The Chicago Musical College is now occupying six floors, or the upper half of the building. The total amount of floor space in use for the eighty-two studios and the executive offices is 30,000 square feet, and Mr. Kinsey reported the cost of converting this part of the building into the new home of the college to be \$100,000.

The managerial offices are located upon the ninth floor, so as to be as accessible as possible. The assembly room, with the adjoining space used by the assistant manager and the bookkeeping forces, has been handsomely decorated, with a carefully prepared color scheme, and fittings specially designed and made, with the medallion of the college artistically employed as a decorative motif.

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Thomas Roy Kiefer played a violin obligato in a Swedish Folk-song and Cui's "Orientale." Other choral numbers were "Creole Love Song" by Smith, the familiar "Lost Chord," and Herbeck's "Maid of the Valley." Mary Jordan, contralto, was assisting soloist and sang a Wagner aria and a group of French songs. Lee Cronican was her accompanist and Stuart Swart made his debut as accompanist for the club.

W. A. HOFFMAN.

DULUTH MUSICIANS IN SECOND FESTIVAL

Soloists, Choruses and Orchestral Forces in Three Notable Programs

DULUTH, MINN., June 7.—The second Duluth May Festival was held in the Duluth Armory on May 27, 28 and 29, three programs being given. The first concert was given by the United Scandinavian male choruses of Duluth, which sang several numbers, assisted by the Bradbury School Orchestra, conducted by Fred Bradbury. The orchestra also played several compositions which made a good contrast with the choral numbers. The two largest works were the *Soldier Chorus* from "Faust," directed by Mr. Sandberg, and "Land Sighting," by Grieg, directed by I. N. Sodahl. A violin solo was given by Gustav Jackson and was enthusiastically encored. Several harp numbers were played by Maybelle Pearce, a youthful artist who has done some fine work and shows great promise.

The second night was orchestra night, with the festival orchestra under the direction of Gustav Flaaten taking a prominent part. The orchestral numbers included the "Phèdre" Overture, Massenet and "L'Arlésienne," Suite, Bizet. These revealed anew Mr. Flaaten's masterful ability as director. Florence Vogel made a fine impression in a piano concerto, for which the orchestra provided an excellent accompaniment. The vocal soloist was Peri Reynolds, who sang an aria from "Bohème" and several encores. The male choruses were also heard, singing "Hör Oss, Svea," under the direction of J. Victor Sandberg, and "Land Sighting" under I. N. Sodahl. These numbers were impressively sung. This program was most enthusiastically received.

The third evening was choral night, when 1200 children from the parochial schools, under the direction of Cecelia Ray Berry, were heard. The children sang several numbers closing with the cantata, "Walrus and the Carpenter." Miss Berry showed marked ability in handling so many children. The enunciation of the children was remarkably clear, showing the result of capable training. Among the soloists were Lucille Goetze, who played Chopin's Concerto Op. 11, for Piano and Orchestra. Miss Goetz, who is still in her teens, played the work in a professional manner and was well received. Miss Berry directed. Mildred O'Donnell gave several violin solos. The festival orchestra assisted in several numbers and introduced a stirring new march, "Deep Water Way March," composed by Mr. Flaaten. The "Peer Gynt" Suite was also much appreciated. The accompanists were Florence Vogel, Alyda Flaaten, Avery Wallace, Angela Weinzerl and Lenore Herbst.

The Duluth Spring Music Festival Association is composed of the following officers: G. M. Peterson, president; C. R. Berry, vice-president; W. L. Viking, secretary, and O. Severson, treasurer. The executive committee is composed of G. M. Peterson, Miss C. R. Berry, W. L. Viking, O. Severson, S. V. Saxby, Herman Olson, A. Ruske and G. Flaaten.

A. C.

Schipa Closes Concert Series in Oklahoma City

TULSA, OKLA., June 7.—The crowning event of the Carson concert course for this season was the appearance of Tito Schipa, tenor, assisted by Frederick Longas, accompanist, at Convention Hall before an audience which voiced its approval of the work of the artist with enthusiasm. From his opening number, "Amarilli," by Caccini, Mr. Schipa held the attention of his listeners. Many of the songs were novelties here. The artist sang an "Ave Maria" of his own composition, which was well received.

PRIZE OF \$5000 FOR BETTER BOWL PLAN

Seek to Improve Hollywood's Natural Amphitheater—Opera Backing Gained

By Bruno David Ussher

LOS ANGELES, June 7.—Aline Barnsdall, Los Angeles, theatrical producer and music-lover, has offered a \$5,000 prize for the best plan submitted by an American or an American-trained architect for improvements in the Hollywood Bowl. These improvements are to include an impressive entrance, landscape gardening, driveway, modern seating and stage facilities and a large auditorium on an adjoining hillside, so as to make the bowl an all-year center of artistic activities. Funds are to be derived from a public drive for contributions of one dollar and up. Full details of the contest, which is to be open for six months, will be announced soon.

Miss Barnsdall's offer promises to bring into realization long-cherished plans for the improvement of the Bowl, which is held by a non-profit making corporation in trust for the people until it becomes county or State property. The transfer is now under way.

Subscriptions for the open-air summer symphony season under Alfred Hertz, are making good progress.

Final plans for a week's opera season, under the auspices of the Los Angeles Grand Opera Association, have been launched, as the \$35,000 mark of advance ticket subscriptions, forming a guarantee fund, has been reached, according to an announcement by Merle Armitage, business manager. The season will begin on Oct. 6, in Philharmonic Auditorium, the operas being "Andrea Chenier," "Rigoletto," Massenet's "Mignon," "Roméo et Juliette" and "Bohème." Gaetano Merola will conduct.

BLOCH TO HOLD CLASSES

Eastman School Engages Composer for Special Course Next February

ROCHESTER, N. Y., June 7.—Ernest Bloch, composer, and director of the Cleveland Institute of Music, will come to the Eastman School next February to conduct a master course in Kilbourn Hall. The course will be presented in five sections, a week being devoted to each section, with two hours of class instruction five days in the week. The course is designed to aid the teacher and student to acquire a method of application in his or her own musical work, whether it be teaching, interpretation or composition. The sections of the course are as follows: Pedagogy—how to teach elements of music in a direct and basic way; Harmony—practical methods of study, based on great musical works; Counterpoint—a style or means of expression, not a mere set of theoretical rules; Form—studies in invention, unity, symmetry and variety; Fugue—a deductive analysis of Bach's Well-tempered Clavichord.

The course has been given by Mr. Bloch in various cities, has been largely attended and has been praised by such musicians as Leopold Stokowski, Ossip Gabrilowitsch and Harold Bauer.

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Wahoo, Neb., Now on America's Musical Map—University Musicians Not So Stupid, After All—Luella Meluis, First American to Sing *Gilda* in Paris Opéra in 35 Years, Given Ovation—Koussevitzky Refuses to Conduct for Chaliapin—How "Billy" Guard Regrets Finck's Retirement from the New York Evening Post—War Songs; Old and Newer—In Which Field Will the American Composer Do Best?—A Ballet Project for Chicago—Another (?) Mozart Symphony

Dear MUSICAL AMERICA:

Most of us Americans are beautifully snobbish and touchy when it comes to a matter of personal geography. In a careless way refer to your California friend as a North Carolinian, or worse, impudently praise Minneapolis to your loyal son of St. Paul—and watch the result!

If you would carry this dangerous experiment further, inform your Chicagoan that you hear authoritatively that he was cradled in the classic shade of Aurora, or Galesburg.

No, perhaps you shouldn't venture so far, for this locality-instinct is a serious business. Thanks to the flood of post-Main Street novels, the American village has fallen in disrepute, that is, in the eyes of the elect few.

In foreign lands, there is much the same prejudice against "the provinces." Who knows a Frenchman born outside of Paris the divine, an Austrian not nurtured in Vienna or an Italian not sired amid the seven hills of Rome? If I wanted to be wicked, I might remark that almost all of the great masters of music first saw the light in the bucolic seclusion of the countryside.

Our own American hamlets have incubated their share of musicians. Quite casually there come into my mind the names of Horatio Parker, born in Auburn, Mass., Mrs. H. H. A. Beach, born at Henniker, N. H., Frank G. Carpenter, born in Park Ridge, Ill., Charles Wakefield Cadman born in Johnstown, Pa., Geraldine Farrar born in Melrose, Mass., Annie Louise Cary born in Wayne, Me., and Mme. Nordica born at Farmington, Me. These are only a few of the distinguished American musicians who hail from the American village.

And there now appears on the musical map the village of Wahoo, a microscopic spot which appears in the central eastern corner of Nebraska, if you use a very large and reliable map. Wahoo has a right to rejoice just now, for this town is the birthplace of Howard Hanson, the exceedingly young American composer who has just been fittingly honored by one of the great distinguished musical institutions of the country. To me, the appointment of Mr. Hanson to the directorship of the Eastman School of Music is one of the most encouraging signs of the times.

In the first place, George Eastman has reared in a beautiful environment in Rochester, N. Y., a conservatory which is a milestone in the musical history of America. Mr. Eastman has spent millions without stint to establish a magnificent school. To consider the physical aspect only, there is a remarkable auditorium, opera house and a fine group of buildings.

Frankly, I was keenly disappointed when the announcement was made a year ago that an Armenian teacher was

appointed as one of the most important directors of this school, because I felt that Mr. Eastman's administrators had not performed their full duty by first searching the country for a native candidate. The selection of Mr. Hanson, however, offsets the other episode—and in full justice to the Armenian gentleman, I hear that he is an excellent teacher.

Hanson is a lean, wiry lad of 28, pleasant and open in countenance, rather serious in demeanor. When he returned from Europe last January, he was decorated with a becoming Van Dyke beard which added a few years to his appearance. I did not blame Howard, for some of the conductors of the orchestras he was leading on his guest tour might have objected to a mere stripling conducting their dignified forces. As far as mentality, ability, and poise are concerned, Hanson is a mature man. From the reports of intimates who have watched him closely, I can predict that Hanson will make an unusually fine pedagogical director, for he is not only a gifted composer but he has the rare gift of being able to impart his ideas to others.

Mr. Eastman has taken an important and wise step.

And welcome, Wahoo, Neb., to the pantheon of American musical towns!

* * *

When the New York Times with great glee publishes a box on the front page headed, "More Princeton Musicians Than Athletes Fail in Exams," a great many readers of the esteemed Times are liable to jump at the wrong conclusion.

According to the Times, "of the sixty-eight men who were dropped as the result of the recent examination, only fifteen were engaged in outside activities, a much smaller proportion than that of the general student body. None of the men who were dropped was a letter man in athletics, and only two were engaged in minor sports."

Now we come to the important part of the story. "The musical clubs had the greatest number of men flunking, with five, while the Princetonian had two and the Tiger, the Nassau Lit, the Triangle Club, the swimming squad, the basketball squad, the rifle and gun clubs each lost one man."

The hasty reader is apt to jump at the conclusion that the student of a musical bent is likely to have a lower academic rating than his athletic fellow student, but this is far from being the truth.

Only a year or two ago, the students at Harvard who followed music closely enjoyed the highest rating. If we analyze the report from Princeton, we must observe that the names of "several" athletic clubs each losing one man through flunking appear. This fact even up the putting, making the musically-bent student and the athletic student in practically the same class.

Not long ago H. L. Mencken, the eminent critic, pointed out that the modern composer must have a mental equipment equal to that of the modern astronomer. The study of music is a perfect sharpener of wits; I have never known a musician worthy of the name who could not hold his own in general culture with the men of other callings.

Anyhow, what fair-minded person will permit this solitary announcement from Princeton to influence his judgment either against the lads of muscle or the lads of melody?

* * *

Another precedent has been broken at the Paris Opéra. I told you several weeks ago how the French language had been abandoned in favor of Italian at a performance of "Aida," for the first time in the history of the opera.

This week I learn that for the first time in 35 years, an American coloratura has sung *Gilda* in "Rigoletto." The American singer was Luella Meluis. What is more, the Parisians gave the American soprano a genuine ovation.

* * *

I become concerned when I hear that Sergei Koussevitzky deliberately threw down his bâton at the Paris Opéra last week and refused to conduct because Chaliapin was singing.

I haven't heard the inside of the story as yet, so I cannot speak of the nature of the quarrel between the newly-engaged leader of the Boston Symphony and our friend Chaliapin. I do hope however that Sergei doesn't develop a Toscanini temper.

There is one consolation. If Sergei does own a fiery nature he will have a good chance to cool off within the next season or two in the frigid zone known as the Back Bay section of Boston.

Viafora's Pen Studies of Celebrities



The Dean of American Concert Organists, Clarence Eddy, Probably Established a Record in the Last Few Decades for His Tours. He Is Known as an Exposition Organist "Par Excellence," for His Playing at World's Fairs from Paris to Chicago. He was Heard at the Pan-American Exposition in California, and Was for Some Time Resident in the Far West, but Since 1919 Has Headed the Organ Department in the Chicago Musical College. Mr. Eddy Is an Honorary Member of the Academy of St. Cecilia, Rome, and an Officer of the French Academy

Last week I told you the doleful news that our good friend, Henry Theophilus Finck had forsaken the New York Evening Post after 34 years' service. No man is in a better position to praise the critical faculties of Mr. Finck than William J. Guard, the amiable press representative at the Metropolitan.

Guard has just written a letter to the editor of the Evening Post, which goes directly to the point. I am particularly interested in the part of the letter in which Billy Guard refers to the perennial youth of the astonishing Mr. Finck. It is perfectly true that in enthusiasm and energy, Mr. Finck was a youngster among the New York critics.

* * *

Here is Billy Guard's letter: "I am quite sure that no one of the hundreds of thousands of music lovers to whom the name of Henry T. Finck is a household word regretted reading his Valedictory as music critic of the Evening Post last Saturday more than I.

"It must be a quarter of a century ago that I first met Mr. Finck, but as the years passed my esteem for him strengthened until I honestly can say it developed into real affection.

"In recent years my duties at the Metropolitan Opera brought me into frequent contact with him and there was very little that he wrote about musical doings in New York that I did not read. Of course, my chief interest in his 'copy' concerned his comments on the doings on our stage. There were times when he would 'pan' us vigorously, but although we had to keep a sober face, quite often he was justified, especially as he always regarded our institution as occupying a position that demanded the humanly best.

"On the other hand, when we did do something that was worthy of our best traditions who among all his colleagues gave way to such enthusiasm as Henry T. Finck? That was one of his charms. Had you not known his age, you might easily have exclaimed:

"There you are! See how that young fellow on the Evening Post lets himself go! He sure did enjoy the performance and doesn't blush to say so!"

"No, Mr. Finck never seemed to lose his enthusiasm. In this respect he is an almost extraordinary specimen among his critical brethren—except Bill Henderson. A man who can listen to as much music as he had to hear during eight months and yet wind up the season as cheery and optimistic and amiable as he is indeed a *rara avis in terris*.

* * *

"Not without his prejudices, to be sure, was Henry T. Finck, the music critic," continues Mr. Guard. "His prejudices—mark me—were 90 per cent favorable prejudices. He preferred to

love people and things—not hate them. When he conceived a fondness for an artist, or composer, how he did stand up for him or her! Think of what Geraldine Farrar owes him! Think of his persistent advocacy of Liszt, Grieg, MacDowell, Massenet! Don't forget how much he did years ago to inculcate a love for Wagner.

"But Brahms?" someone will say. "Hasn't he been a bit rough on that old bird?"

"Well, perhaps so. Indeed, I often have had to close my eyes to Mr. Finck's comments on Brahms to avoid becoming myself prejudiced against the great Viennese Hamburger. Yet, I still think that some things he said about Brahms are not so far from the truth, in spite of the adoration of the higher musical intelligence.

"However, whether he liked Brahms or not, he agreed with him—and me—in one thing, that we don't hear enough of Johann Strauss in our concert halls, and his advice to symphony conductors to pay more attention to Johann and less to Richard is advice that might well be followed.

"Mr. Finck, (I am glad he tells us), is not going to lay his pen aside, but is seeking a sunny, azure shore where amid the olive groves and floral fragrance of Old Provence, he can enjoy his *otium cum dignitate*. Far from Carnegie and Aeolian Halls and the Metropolitan Opera House, and the hubbub and bustle of brazen Broadway, he can write about any darned thing he pleases in his own delightful Finckian way, and wiggle his fingers at each and all the artists, impresarios, prima donna conductors and concert managers in the world.

"May he live long to radiate his genial personality and provide an example for juniors!"

Of course, Billy did not have any particular critics in mind when he declares that Mr. Finck is the only reviewer except Henderson who retains a healthy enthusiasm!

* * *

Again I find myself bewildered by the maze of rumors concerning the Juilliard Musical Foundation. This time I read in a contemporary the board of directors of the Foundation has decided that all students who benefit by the Fund shall be brought to New York, so that their work might be watched closely. The perplexing statement is also attributed to the Foundation that no more students will be sent to Europe to study. This seems to be an admission that some students have been sent abroad, despite reported denials.

I am quite baffled and do not pretend to be able to interpret the newest crop of

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

rumors. In the absence of official word from Dr. Eugene Noble, secretary of the Foundation, I am drifting helplessly at sea.

Now that the causes of the great war have been duly analyzed by the experts, it only remained for an authority who served in the little affair of the states back in '61 to speak disparagingly of the music used by our soldiers in France.

Representative Sherwood in a Memorial Day talk told the House of Representatives that there is no comparison between the camp and march music of sixty years ago with that of recent vintage of war songs. As a Civil War veteran and a general, he presumably knows his subject, at least from the standpoint of the singing soldier.

For the Civil War, according to the New York Sun account, brought memorable songs from both sides. From the North came "Tenting Tonight," "The Vacant Chair" and "Somebody's Darling." He neglected to mention, "Tramp, Tramp, Tramp" with its invigorating chorus and "Marching Through Georgia," which, while it will always probably remain sectional, has made music for millions of G. A. R. veterans. The Civil War also produced, as General Sherwood pointed out, "Maryland, My Maryland," "The Conquered Banner," and, the greatest of all, "Dixie."

The British and American soldiers took readily to "Tipperary," "Over There," "The Yanks Are Coming" and "The Long, Long Trail." I might also mention "Madelon" but, of course, this air is foreign. Perhaps the noblest creative effort of the American composers during the war was "Oh, How I Hate to Get Up in the Morning."

It does seem as if the Civil War produced better tunes. And how our composers did perspire to make a substitute for "The Star-Spangled Banner"!

Does the musical future of American creative art lie in the direction of the opera, the symphony or chamber music? This is always a fascinating problem. Opera, indigenous of Italy, is being slowly transplanted to American soil, but the process is very slow, as Messrs. Gatti-Casazza, Fortune Gallo and William Wade Hinshaw will inform you very emphatically. As a matter of fact, it is virtually impossible to give good opera without a state or municipal subsidy. As for the creative side, certainly the musical world has not been startled by any native American operas during the past years.

Thanks to Mrs. Elizabeth Shurtleff Coolidge of Pittsfield, Mass., we are making progress in the sphere of chamber music; the output of our young composers is astonishing. As for symphonic music, Americans have gained firm footing in this form.

But we are as yet unorientated musically. We flock to the opera and we relish it, but it is not a part of our national being. We don't eat, drink, and breathe it like we do baseball, for example.

Chamber music is making genuine progress. When our audiences can knock it into the heads of our ensembles that chamber music programs be short and sweet, progress will be still more rapid.

Sometimes I think our composers will find themselves more at home in the combination of color, pantomime and music. The peculiar nature and conditions of our democracy may yet produce some great outdoor pageants and, perhaps, a national school of ballet.

I am elated to find a group of substantial Chicagoans promoting a series of ballet intine performances, under the auspices of the distinguished Adolf Bolm.

The idea is to assemble in Chicago a fine orchestral ensemble, under the direction of Eric Delamarter, assistant conductor of the Chicago Symphony, and a corps of dancers under the eminent Russian's direction. Bel-Geddes, Bakst, Jones and other artists of high rank will provide the indispensable scenic art.

I trust that the Chicago gentlemen who are fostering this enterprise will triumph with their ideas, for Chicago would be proud of such a useful artistic enterprise.

Even in such an opera-loving country as Germany, it is impossible to give first class opera without generous subventions from the state and municipalities. Yes, even in the state and municipal opera houses a strike in a chorus may throw all budgets out of gear. This has repeatedly happened in Germany during the past season. The solitary private company, the "People's Opera" in Berlin, is well patronized nightly but, without the subsidy, the future is in jeopardy.

In the land of his birth (which repudiated him artistically), Wagner is still unique in his drawing-power of the masses and the intellectual public.

"Lohengrin," "Tannhäuser" and "The Flying Dutchman," a moderate third, are the three works which will fill any house in Germany irrespective of the names of the performers.

"Tristan and Isolde" is given less frequently because of the exigencies of the title rôles, but this opera always draws vast audiences and the same may be said for the "Ring."

The European account from which I drew these figures does not mention the drawing powers of "Parsifal," for the simple reason I suppose that this work is not performed so frequently.

The largest box-office receipts as well as the most intensely appreciative audiences are attained, after Wagner, by Richard Strauss. Of course, Richard Strauss as a personality is altogether different from Wagner and for a simple

reason, I suppose. We frequently encounter people who can hum any number of tunes from Wagner—but who in the world knows three airs from the operas of Richard Strauss?

In the average opera house repertoire "Aida" is the only opera to which people go for its own sake, apart from Wagner and Strauss. "Rigoletto," "Trovatore," "Carmen" and other standard operas depend for the successful box-office receipts on the prominence of the stars.

In our own country, the Puccini operas still hold the record for drawing powers, but Papa Verdi and Master Wagner are still the reigning opera composers of the American masses.

Some research students from the Musical Historical Institute of the University of Vienna, while delving in the archives of the Benedictine Convent at Lambach, Austria, unearthed a symphony in C which they promptly pronounced to be a Mozart opus.

It seems dubious, however, that this newly discovered work had really eluded the argus-eyed Köchel who, you know, diligently catalogued all of Mozart's works. Judging from the statement of Professor Mardicescu of the Vienna Academy of Music, this same composition was found three years ago in a cloister at Lambach when it was hailed for a short time as an authentic work. The Professor believes that the work is spurious or at the best, the fruits of a very unripe period.

At any rate, the venerable nature of the composition assures it a welcome place on the programs of certain conductors who have never yet passed up an opportunity of giving preference to works of the dark ages, says your

Mephisto

"Nerves," Beginners' Bugbear, May Help Win the Victory, Declares Frances Hall

FEAR is often the dread bugbear which lurks in the pathway of the young musician, but in the opinion of Frances Hall, pianist, it can be turned to good account and made to yield large results in the fight for success. The disgrace is not to be a victim of nervousness, she says, but to be overcome by it, and she relates her own experience of how her fighting spirit was aroused when the gloomy spectre had all but conquered her with its continual suggestion that everything was lost. It all depends, she believes, on whether the aspirant takes seriously this cry of "nevermore," or whether he rouses his inborn faith in himself and in his power to win and ousts the "raven from his chamber door."

"It is difficult for the person who has experienced stage-fright in his early years to be ever really free from it," said Miss Hall, "but there is no reason why he should be overcome by it. It is easy for one who has never experienced fear to say that it does not exist and laugh at those whose nerves are less firm. But fear is something which cannot be dismissed with a word; it must be combated like any other enemy. Perhaps it is imaginary, but none the less real to the victim. If the pianist is really prepared for his appearance, and has faith in his ability, I do not believe that anything can so arouse his fighting blood as the feeling that he might fail when the big opportunity comes."

"Two weeks before I gave my first New York recital in Aeolian Hall, a year and a half ago, I was so paralyzed by fear that I could not play the C major scale! I was on the point of giving up, for that dreadful phantom had just about convinced me that I was sure to fail and that I had better quit before I began. Then one day something reminded me of all the years I had spent in studying the piano and I decided that it was time to hold a little conversation with myself."

Courage to the Rescue

"Had I been working all these years for nothing? I asked myself. What was I afraid of, after all? If I had not thought I could succeed, why had I ever gone as far as I had? Did not the hopes



Frances Hall, Pianist

of others and their faith mean anything to me that I should be a coward and quit? Then I got busy in real earnest. The minute a doubt would try to creep into my mind, I would immediately renew my determination to win. I worked from every standpoint and simply would not allow myself to indulge in a single discouraging thought. I had made up my mind to do the very best I could, and that meant that I could not afford to be burdened with any unnecessary luggage. Fear gives one a terrible feeling, but it does arouse one's pugnacity, if he will permit, and after all, it takes a fighting spirit to win, whether in music or in anything else."

The more important the appearance and the more that hinges upon its success, the greater the fear is apt to be, and for that reason, Miss Hall believes that the young pianist should have all the experience possible before giving his first program in Aeolian Hall. Besides having played in many cities in her native state, Pennsylvania, Miss Hall had what she terms a wonderful training in the artists' classes of her teacher, Ernest Hutcheson, with whom she has studied for the last six years and whose assistant she was for two seasons. If

the pianist had any tendency to be nervous, it was certain to crop out on those occasions, she says, for one knew that one's playing would be criticized not only by the master, but also by a studio full of other pianists, each of whom knew every note of the composition he was to play.

Besides making two successful recital appearances in New York, Miss Hall has also appeared with orchestra under the baton of Josef Stransky. Her plans for next season will bring her more frequently before the public, not only in New York, where she will give another recital in the fall, but also in other sections, where she is being booked by Evelyn Hopper, who has assumed direction of her concert activities for next year.

HAL. CRAIN.

ARTISTS SAIL FOR EUROPE

Prominent Musicians Among Sea-Going Travelers

Among the prominent musicians sailing last week for Europe were Frieda Hempel, soprano, who embarked on the Majestic on June 7, and Tito Schipa, tenor of the Chicago Opera, who sailed on the Conte Verde the same day.

Mme. Hempel will visit her father in Berlin shortly after landing and will then go to her country place at Sils Maria in the Swiss Engadine, where she has established a co-operative dairy farm with some friends. She will give three recitals in the Albert Hall, London, early in October, and will then tour the English provinces in her Jenny Lind recitals. She will spend Christmas at St. Moritz, and return to this country early in January.

On the Savoie, which also sailed on June 7, was José Delaquerrière, tenor, formerly of the Gaité-Lyrique, Paris, and his bride, who was Josephine Babin of New York. Mr. and Mrs. Delaquerrière met at the house of a friend on June 5, and were married two hours later.

Booked on the Pittsburgh, sailing on June 10, was Mollie Margolies, pianist and teacher, and on the Columbus, sailing the following day, Annie Friedberg, concert manager, and Alexander Lambert, pianist and teacher.

Xaver Scharwenka, conductor, pianist and teacher, was due on the Saxonia on June 11, Désiré Defrère, baritone of the Chicago Opera, arrived on the Paris on June 8.

Xaver Scharwenka Returns to America to Teach at Chicago Musical College



Xaver Scharwenka

Xaver Scharwenka, the eminent German pianist, conductor and teacher, was due to arrive in this country on the Saxonia on June 11. Mr. Scharwenka, who has not visited America in a number of years, conducted his own school in New York from 1891 to 1898. On the present visit he is accompanied by his wife and daughter and, upon landing, will go directly to Chicago, where he will conduct some concerts and also teach at the Chicago Musical College. At the close of his engagement in Chicago, Mr. Scharwenka will visit friends in the East.

Rosing to Tour Eastern States

Vladimir Rosing, whose tenor recitals this season took him chiefly to cities on the Pacific Coast, will be heard next season in the Eastern States. Owing to his activities at the Eastman School of Music in Rochester, N. Y., Mr. Rosing will be available for only a limited number of concerts. Several of these have already been booked, including a recital in Carnegie Hall early in the autumn.

What Is the Solution?—More Cooperation Advocated by Western Managers to Improve Concert Business



BETTER regulation of prices, together with more cooperation between artists, local managers and booking offices, is recommended by impresarios in the West as points that would help in solving concert difficulties. Varying degrees of financial success are reported from this territory in connection with the movement started by MUSICAL AMERICA on March 15 with a view to arriving at a solution of problems that affect the business of concert giving in all parts of the country.

"I believe the answer to MUSICAL AMERICA's questions can be given by pointing out that the unsuccessful artist is not 'one-priced,'" says E. Riviere, concert manager, Phoenix, Ariz. "The unsuccessful artist will make a low-priced contract with the first manager engaging him, and then allow his services to be re-sold at an increase that may rise as high as 400 per cent. This procedure places such artists out of their class to the ticket buyer, and has a tendency to ruin the concert business in general. The most successful lyceum bureaus and traveling organizations, among them various Chautauquas, have a one-price proposition. Then managers and ticket buyers know what value they are going to get, whereas they do not know what they will get from artists who are in need of engagements and who are often over-priced. If artists will get together, forget their temperamental attitudes while talking business, put a proper price on their services and see that one manager adds only one reasonable fee, the musical problem will, after a couple of seasons (allowing time for the ticket buyer to get wise) be solved."

Artistic Rivalry Regretted

Some artists are influenced too much by a spirit of rivalry, Mr. Riviere maintains. He does not see a lack of public interest in good music, but finds the public in his territory has lost interest in attractions that were misrepresented. The question, "Are there too many local managers?" is answered by him with a "No." And he affirms the country has not been given more concerts than it can absorb.

"Local managers are sometimes unbusiness-like in their methods," Mr. Riviere states, "but sometimes unbusiness-like methods are developed by the necessity of local managers 'playing safe.' Details of advertising and publicity are well understood; but, owing to causes already mentioned, local managers lose the support of the press."

The concert course is better than the individual attraction he claims, except in cases of very high class recognized attractions. Mr. Riviere adds that he approves of the idea to back contracts with guarantees. Clubs, however, are not more dependable than other agencies, says Mr. Riviere, who thinks the idea of a civic music course an excellent one. In regard to newspaper criticisms, he believes critics swing from one extreme to another, being generally either too laudatory or too severe.

Denver Is Well Supplied

The success of two managers in Denver, Colo., is mentioned by J. C. Wilcox, MUSICAL AMERICA's correspondent in that city. These are Robert Slack and A. M. Oberfelder.

"Each promotes a subscription series here with a well-paying clientele," says Mr. Wilcox, "and each either sponsors or sells many artists to local managers in surrounding cities. Mr. Oberfelder's activities outside of Denver have expanded until he books in several States—yet he says twice as many artists as can be consistently supported by the public are booked throughout the country."

Denver is unusually well provided with concert auditoriums for larger events, but lacks a suitable hall for chamber music and the "concert intime," according to Mr. Wilcox.

"The Denver concert-going public has increased tremendously during the past few years—due largely to civic activity in promoting free organ recitals, choral and band concerts and to the comprehensive music week festivals of the last four years," he says. "The Oberfelder subscription concerts, offering world-famous artists in a series of eight recitals at very low admission prices, has also helped to attract thousands of new concert patrons. The Civic Symphony, providing concerts with admission brought down to ten and twenty-five cents, is also doing its share in developing the concert-going habit."

Mr. Slack, whose activities extend over a period of twenty years, says he has never cancelled an engagement, but that distributing offices have occasionally cancelled bookings without giving him any redress. He finds no lack of public interest in music in his field, but thinks too many artists are forced into his territory, as in most other cities, by some New York managers, and that, except in rare cases where artists have a proved box office value, fees are too high.

Touching upon the question of cooperation on the part of booking offices, Mr. Slack says:

"In some cases there is none. Some offices demand their full fees and make the local manager take all the risks. Even when attempting to develop new territory with artists not yet known to the public, there may be little practical cooperation. There are too many artists, too many booking agents and too many local managers to permit of reasonable returns for all concerned."

"In larger cities the local manager usually conducts his affairs in a business-like way, but in the smaller places it would be a benefit if local representatives could be educated to better business methods."

Believes Radio Will Help

Mr. Slack does not believe clubs are financially more dependable than local managers. He maintains the concert course is preferable to the individual concert, particularly in all but the largest cities. He states the single ticket sale is often larger for a concert in a

regular course than when the artist is presented singly, because subscribers who already have tickets influence their friends to attend.

Mr. Slack disbelieves in civic music courses because there is a tendency to fluctuate the policy when local governments change. Also he believes it detrimental to artists to appear in such courses, where admission fees are usually very low, because the person who has heard them for twenty-five cents will object later to paying \$1.50 or \$2 for a second hearing.

"Radio has not appreciably affected concert patronage," he says, "but in time I believe it will help concert attendance just as phonographs and player-pianos have. The person who listens to a mechanical reproduction of an artist's work usually is interested in seeing that artist in person, and the same thing will hold good of artists heard over the radio."

Urges Conservative Booking

Mr. Oberfelder, head of the subscription concert course that bears his name and local manager of operatic seasons, agrees with the claim that over-booking and exorbitant fees are evils in present day concert promotion.

"There is no lack of public interest in music—at least not in the territory where I am active," he says, "but too many concerts are offered—fully fifty per cent more than can be comfortably absorbed. I believe this over-booking retards the development of new territory; for when some inexperienced music club or would-be manager in a small town engages a heavier course of concerts than the community can carry, with inevitable loss, everyone in that locality is discouraged and hesitates to make another venture. If there had been conservative booking, all would have been well and the course would have become an annual event."

Regarding the suggestion of guarantees to back contracts, Mr. Oberfelder says it is the only plan in small communities, but is not necessary in larger cities where there are experienced and reliable managers. He believes clubs are not more dependable financially than individuals. The concert course is vastly better than individual concerts, he says, because course tickets are largely sold well in advance and the patrons will therefore attend, regardless of weather conditions or counter attractions. He does not favor civic music courses.

"Art and politics will no more mix than oil and water," is his comment.

Mr. Oberfelder thinks radio has not affected concert going, but that it may eventually. He will not engage artists who have sung to any extent over the radio.

Deficit in San Antonio

"The end of the concert season finds local managers, in various degrees of success and unsuccess (chiefly the latter), unanimous in placing the responsibility for their disappointments upon some of the New York managers," says Genevieve M. Tucker, MUSICAL AMERICA's correspondent in San Antonio, Tex. "The guarantee demanded, with an allowance of thirty per cent, frequently but twenty-five per cent, works too great a hardship upon the local management, be it club or individual, with a concert-going public of one per cent of the population. This, with the handicap of no suitable auditorium, leaves the local manager with a big deficit, or, at best, a whole skin, but with nothing to show for

months of work. Those New York managers who demand a prohibitive price for a box-office attraction, and insist upon filling in the course with two mediocre artists at a stiff price, are decried."

Cancellation of contracts has prevailed in San Antonio to some extent, it is reported, proving a serious menace to the concert course, and, incidentally, a boom-crash for the artist. The local press is called fair in its cooperation, frequently generous, but regrettably spasmodic in the important and helpful field of concert reviews. Though both advance subscription and single seat sales have decreased, radio is not considered an interference to concert going. The better grade of motion pictures, with improvement in music, is believed to dip deeply into the concert purse.

"The remedy for present conditions is said to lie in the hope of awakening the musical public to an appreciation of the many fine legitimate artists who are not box-office attractions but capable of presenting high grade programs beautifully," says Mrs. Tucker.

Harold Bauer to Begin Twenty-fifth American Season in Early Fall



© Underwood & Underwood
Harold Bauer, Noted Pianist, in Rooms of New York Beethoven Association, of Which He Has Been Re-elected President

Harold Bauer will begin in the fall his twenty-fifth tour of America. Mr. Bauer, who will receive his final American citizenship papers this month, has just been re-elected president of the New York Beethoven Association, which he was instrumental in organizing in 1919. He is shown in the accompanying photograph beside a bust of the famous master in the rooms of the Association. Mr. Bauer has just brought to a close an active season, that included a successful tour of the Pacific Coast and an appearance at the Ann Arbor Festival. He was also heard in a recent concert in Detroit with Ossip Gabrilowitsch, in which both pianists contributed their services for the benefit of German children. Mr. Bauer will spend the early part of the summer in this country, dividing his time between New York and Bar Harbor, Me., and will probably make a visit to Europe before resuming his tours under the management of the Metropolitan Musical Bureau in the fall.

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief and sign your full name and address. Names will be withheld if requested.—EDITOR.

Discourtesy in Concert World

To the Editor of MUSICAL AMERICA:

The symposium on "What Is the Solution?" now running in your periodical is very interesting, I have found, to the artist, as well as to the manager. I sometimes find references to problems that I have faced in my tours through the Far West, especially. I have found that downright discourtesy lies at the root of many evils in the business. On the other hand, it is true that personal likes and dislikes are allowed far too much influence. One local manager confided to me that, though she was pleased with a program I had once given there, she would not re-engage me for another so long as I was under my present management! I asked what grievance she had against this well-known firm, and she said "Well, I don't like the representative of this firm. He comes into my office with his hat on and nearly chokes me with his strong cigars." This may sound silly, but at bottom I suspect there is a little rudeness in manner to account for it. Some New York managerial firms are rather puffed up with their own importance and patronize the concert-loving people of small towns as "hicks." That sort of attitude will never "go," and the truth is that there is a far more real appreciation of music in these centers, where they are not over-supplied, than in the businesslike, money-grubbing metropolis!

AN ARTIST.

New York, June 3, 1924.

The Teachers' Failure

To the Editor of MUSICAL AMERICA:

I have just read with interest the news report in the latest issue of MUSICAL AMERICA of the meeting of a group of well-known singing teachers at a New York hotel, and in particular the statement attributed to Deems Taylor that teachers ought to "combine coaching in repertoire with expert technical training." I am a young singer, who has had to hoe rather a hard row, as I have suffered many discouragements, and at times was not able to get the advice I needed.

The trouble I have had was in finding a teacher who combined these two things. There are so many "coaches," so many instructors with hard and fast "courses" of training that take years to master—but how very few are the helpful advisors who can put their finger on the difficulty one has with a particular song or vocal passage. Coaching for interpretation is all right, but at best it often represents only the teacher's personal opinion about the shades of expression one ought to give a number.

I think the teaching profession in America has failed in this respect: its members can't show you in a brief and effective way how to conquer a difficulty so that you will never again have the same trouble with a similar passage. Do

they teach a pupil to think for himself? Too often, not at all.

The singing profession is certainly in a bad way when even mature and skilled artists work out their programs in this bungling way, just as if one would learn to read each new book under the personal supervision of a teacher. The trouble is that nowadays the alphabet of singing is not learned, in spite of all the intricate "systems" of production, breathing, resonance, and so on. Imagine the fine artists of yesterday having to be taught each number they added to their repertoire! Sembrich, Lehmann and De Reszke would have thought this absurd in their own singing days. So do many of us younger singers now.

F. G. STOWE.

New York, June 8, 1924.

The Lost Genus "Concert"

To the Editor of MUSICAL AMERICA:

What has happened to the good old-fashioned concert, so eagerly heard in the days of our youth? Has it been abolished "for keeps," together with white gloves, the diva's diamond tiara and other things that distinguished performances on the platform once upon a time?

We never hear concerts any more. Nowadays musicians insist upon giving us "recitals." Everything is a "recital" from a band program in the park to the singing of a church cantata and the hopeful grouping of advanced (or unadvanced) pupils. Mr. Webster thought a recital was a performance by one or two persons, but Mr. Webster had probably never sat through a "recital" given by an amateur operetta company combining forces with a string orchestra and a galaxy of soloists.

When Lillian Nordica, Ernestine Schumann-Heink and Marcella Sembrich first offered solo programs, these were labeled "recitals" to distinguish them from the miscellaneous concert programs that formerly had been the prima donna's medium of approach to her public; but the difference is no longer recognized.

Nor is an accompanist an "accompanist" any longer. He has graduated from that highly honorable and difficult post to a place "at the piano." In my time, we never expected to find an accompanist anywhere else, but today the term is perhaps used to assure us that he is not performing his duty by radio! For my part, I regret the passing of the miscellaneous concert. Not being sufficiently up to date to appreciate recitals all the time (though I like one occasionally), I am deprived of much good music since the concert has been swept into the limbo of forgotten things.

ADOLPH HYDE.

Boston, May 29, 1924.

Jenny Lind's Influence on the Singer's Art

To the Editor of MUSICAL AMERICA:

By contemporary historians and musical critics it is recognized that Jenny

Lind occupies a foremost niche in the Temple of Music but what assigns her to this exalted status is more or less a mystery even to the artist of vocal music.

What won the "Swedish Nightingale" that noble distinction as "the world's greatest singer?"

She possessed a rare soprano voice of bright thrilling illuminating and sympathetic qualities, with artistic attributes that classed her among the most eminent singers in the history of music.

Two attributes, conspicuously prominent, placed her name in a class all by itself, ranking her as foremost—at least for many decades to come. They were: A mastery of coloratura, and an almost divine sense of the sublimity of song—something to which no human tongue can

give an appellation, but which the ideal soul of man is inclined to experience through an individual and "peculiar" strain in the musical art. And it was this particular and most subtle force that usually held her vast audiences spell-bound. Her specific art was unparalleled.

No wonder, then, that her appearance in America marked the epoch of better singing and allied musical art on this side of the Atlantic!

The mention of the name of Jenny Lind will forever remind all music lovers in America of the debt they owe to her, for her opening up of a new vista of the illimitable sphere of song. To closely imitate her singing, to attain her majestic heights, is the dream of every singer's ambition. This might again be achieved by another "Nightingale" yet to be heard. May others follow in her footsteps!

W. A. HILDEBRAND,
Historian, Jenny Lind Association.
New York, June 7, 1924.

Knowledge of How to Approach Audience Vital to Artists, Says Charles Stratton

WHEN a student has learned how to sing, he has mastered only a part of what he must know if he would become a successful artist. The rest of his equipment consists of knowing how to reach an audience and how to keep up the contact once it is established.

Such is the opinion of Charles Stratton, concert tenor, who does not confine his studies to musical details, but carries them into the field of mental research.

"Audiences do not realize how much they help an artist," he says. "But the fact remains that even before you begin to sing you feel either a friendly or a distant attitude. If the attitude be friendly, you must develop it instantly. If the feeling you get is less encouraging, you must at once set about overcoming it. In either case you cannot slump for a second. If you do, you have lost valuable time that you must regain. The audience does not know—it is not their business to know—how much they are contributing to your success, but this does not alter the situation."

Inquiring into the complexities of human nature, Mr. Stratton finds that the effect a performer makes, be it for good or for ill, begins at the moment the artist appears. Therefore, he insists, the singer needs to cultivate a sympathetic insight that will place him in touch with his hearers without an instant's delay.

Advocates Church Work

"I try to keep up this relationship even in a brief interlude," he says, "and, in cases, to hold the attention of an audience after a song is finished. It can be done. I have made experiments along this line that have proved to me just how, and how long, an artist can keep attention focused upon what he has been doing. Many teachers, perhaps, do not make this sufficiently clear to pupils whom they are preparing for public careers. The teacher may think his work is finished when he has taught the student how to produce his voice and how to interpret. But there is more, much more, in public singing than that!"

The student, on the other hand, according to Mr. Stratton, is often too unwilling to work his way up from small beginning.

"Few, very few, can shoot up to the top when they start," he says. "There generally must be a period of gradual progress. I have known young singers, for instance, to object to church positions, yet the training one gets in a church choir is of great use in oratorio work. Once, when I was singing in an oratorio, another member of the quartet admitted she always experienced difficulty in concerted numbers. These came easily to me, very likely because I have sung a great deal in churches. Not that I recommend students who are preparing for solo work to spend a lot of time in



Photo by Florence Vandamm

Charles Stratton, Tenor

the chorus of a choir—that is a different matter; but the training obtained in churches is useful to the soloist."

First Learned the Violin

Speaking in the leisurely manner of the born Southerner and in a tone that is noticeably warmer than tenor voices usually are, Mr. Stratton relates how his own success was won, a step at a time, through whatever agencies he could turn to account. He cherished the ambition to become a singer as a child, and in the earliest years of his life, his feet were guided into the path of music by his mother. He was taught the violin, Mrs. Stratton playing accompaniments for him, even when he practised exercises; and he had before him the examples of his father and an older brother, both of whom were musicians of no mean ability.

Yet it was not until after he had returned to his home in Tennessee from military service overseas that Mr. Stratton definitely took up singing as a career. His first move was to Boston, where he won a scholarship in the New England Conservatory. When that was exhausted, he cast about for means to go on.

"My funds were down to \$35," he says, "but though a friend who was interested in music offered to advance me money for lessons, I refused. I wanted to be independent, and I cast about for a church position. I found one, and I continued to study."

PHILIP KING.

Gennaro Papi Motors to Ravinia Opera

Gennaro Papi, conductor at the Metropolitan Opera, who has recently returned from a flying trip to Europe, left New York on June 9 by automobile for Ravinia, where he will conduct during the summer season of opera. With him were Giuseppe Danise, baritone; Léon Rothier, bass, and Armand Tokatyan, tenor, and his bride. This summer marks Mr. Papi's fourth season at Ravinia. The first performances there of Auber's "Fra Diavolo" and Cilea's "Adrienne Lecouvreur" will be given under his bâton.

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WEEKLY SURVEY OF EUROPE'S MUSIC



Steam Locomotive Inspires Latest Work of Honegger and Parisians Applaud

PARIS, May 30.—French music is the feature of opera, concert and ballet at present. Gabriel Fauré's opera "Pénélope" was revived at the Opéra Comique for the composer's eightieth birthday. Arthur Honegger, whose "Le Roi David" overwhelmed Paris a few months ago, offered a new symphonic work, "Pacific 231," at the Concerts Koussevitzky and Darius Milhaud was represented by a ballet, "Salade," at the Soirées de Paris.

"Pénélope," in its new version, is remarkable for the excellence of its leading singers. Lucien Muratore is a stirring Ulysses who plays the part of the beggar with infinite finesse and sings with lyric beauty and an appreciation of the nuances of the Fauré music. Germaine Lubin, the Pénélope, is simple, delicate, above all feminine. Her voice is full and appealing and her characterization and interpretation has variety and subtlety.

"Pacific 231," the new composition by Honegger, was given at the series of Concerts Koussevitzky on the program with Prokofiev's new piano concerto with the composer as soloist. "Pacific 231" is a locomotive, a powerful machine, and Honegger attempts to interpret the spirit of the mechanical age. The music is not descriptive. It does not depend for its effect on imitations of characteristic sounds. The orchestration and power of the work is dazzling. It has virility and energy and yet a strain of lyricism and a pronounced rhythm. The composer and the conductor were given a stirring ovation and as a result of the reception given "Le Roi David" and "Pacific 231," Honegger has become the bandmaster of the younger group of composers.

Darius Milhaud's "Salade" is a fantastic Pulcinella ballet, presented like "Le Coq d'Or" at the New York Metropolitan with singers massed at the side. The music is a combination of strident rhythms and glorified caco-

phonies. Singing alternates with rhythmic recitation as an accompaniment to the dancing. The story by Leonide Massine is not as absorbing as his dancing. On the program of the Soirées de Paris there is also a version of Strauss' "Beautiful Blue Danube" adapted as a ballet by Massine with settings and costumes designed by Constantin Guys. Those of "Salade" are credited to another celebrated painter, Georges Bracqué. Massine and Lydia Lopokova head the troupe.



From a drawing in Comœdia
Lucien Muratore as "Ulysses" in Fauré's "Pénélope" at the Opéra Comique

Fauré was again honored when Willem Mengelberg and his Concertgebouw Orchestra and Toonkunst Chorus of Amsterdam presented his "Requiem," at the Théâtre des Champs-Élysées. The Mengelberg cycle of concerts also included presentations of the Bach St. Matthew Passion and the Beethoven Ninth Symphony. The orchestra far above any of the Paris organizations in perfect ensemble work and its renowned conductor were received in Paris with



From a sketch by Jules Flondrin
Gabriel Fauré, Whose Eightieth Birthday Was Recently Celebrated in Paris

enthusiasm and given an official welcome as well as a spontaneous one.

The Franco-American Society gave its second concert of the season at the Salle Malakoff on May 28. The American part of the program was decidedly Oriental, for it included R. Gammond's Three Melodies based on ancient Chinese Texts; A. Steinert's "Four Lacquer Prints"; "Entenraku," Chinese ceremonial music of the year 700, transcribed by Henry Eichheim, and three sketches by Mr. Eichheim, Siamese, Chinese and Japanese. Mr. Eichheim's work is scored for ten conventional instruments and seven exotic ones and was directed by E. Robert Schmitz. Mr. Schmitz has covered Europe on a concert tour in the past month.

Among the artists who have appeared in Paris recently are Maria Barrientos, formerly of the Metropolitan Opera, who gave two joint recitals with Wanda Landowska, Benno Moiseiwitsch who was received with enthusiasm at his first appearance and acclaimed as a pianist of precision and brilliant technic. Arthur Rubinstein, long a favorite in Paris, played with finesse and subtlety. Marcel Dupré and Jacques Thibaud were welcomed back after a season in America.

Operatic Rivalry Continues in London

LONDON, May 28.—The Carl Rosa Opera Company opened its London season at the New Scala Theater, on May 26, with Beethoven's "Fidelio" and the Covent Garden Company gave Richard Strauss' "Der Rosenkavalier" for the first time this season.

The English text of "Fidelio" only emphasized the weakness of the plot, but the music, despite the small orchestra, was effective in its place in the opera. Charles Webber, who conducted the orchestra, worked wonders with inadequate material, and Eva Turner, the Leonora, sang the great "Fidelio" aria with spirit and beauty. In the prison scene, too, her work was excellent. The other principals were not so satisfying but the chorus, whose full tone belied its small numbers, did remarkable work particularly in the prison scene.

"Der Rosenkavalier," conducted by Bruno Walter, caught the note of Strauss' mood perfectly. Delia Reinhardt, of the New York Metropolitan Opera, was Octavian, Lotte Lehmann, the Princess and Elisabeth Schumann, Sophie. Albert Reiss was the Major Domo and later the Innkeeper, Richard Mayr, Baron Ochs and Eduard Habich, Von Faninal. The exuberance of the work, the irrepressible nonsense, the Viennese gaiety, were brought out with a lightness of touch and a sureness of interpretation that showed the musicianship of Mr. Walter and the artistry of his singers. Among the principals Richard Mayr as Baron Ochs was, perhaps, outstanding. His buffoonery was imitable and his singing impressive.

Cortot Students Follow Musical Events of Paris Season

PARIS, June 1.—Pianists from the David Mannes School, in New York, who had prepared a number of Gabriel Fauré's compositions for performance in Alfred Cortot's class, attended several of the concerts of Fauré's music, given in honor of his eightieth birthday, here, recently. They heard Mengelberg's performance of the "Requiem" and Alfred Cortot's of the Theme and Variations, at the last of his series of ten recitals. Fauré's "Prométhée" was presented at the Théâtre des Champs Élysées the Conservatoire Orchestra played his "Pelléas et Mélisande" and the Opéra Comique gave "Pénélope" and "Masques et Bergamasques." After this round the Cortot students have probably acquired a knowledge of the complete Fauré repertoire. In addition to these concerts the New York pianists heard the Damosch Beethoven Cycle, Pablo Casals with his Barcelona orchestra and Georges Enesco's program of Rumanian music.

London Children's Concerts Inaugurated by Damosch

LONDON, May 29.—Walter Damosch illustrated, to the delight of the children and a sprinkling of sophisticated adults, his methods of painless education in music at the Children's Concert which he gave here at the Central Hall. His program included the "Oberon" Overture, the Berlioz "Rakoczy" March and the "Blue Danube," as well as movements from the Eighth Symphony and the Haydn "Surprise" Symphony. Adrian Boult will continue the series.

ROME, May 28.—A new opera by Iginio Robbiani, based on the "Anna Karenina" of Tolstoi was produced at the Costanzi recently, with great success.

LONDON, May 29.—At the fifth of the Goossens' Chamber Music Concerts the program included Vaughan Williams' setting of Rosetti's "Love's Minstrels," Charles Lefebvre's wind quartet and Goossens' Ballades for the harp.

VIENNA, May 29.—As a further honor for his sixtieth birthday Richard Strauss has had his life celebrated in a novel by an old schoolmate, Hans Fischer-Hohenhausen. It is a study of the composer's youth and his musical career.

Welsh Musicians Come to the Fore in England

LONDON, May 29.—Two important bodies, recently formed, the Music Board of the Gorsedd of Bards which manages the great National Eisteddfod, and the Society of Welsh Musicians are directing musical life in Wales. The three leading members of these organizations, the "trinity," as they are called in Wales, are Leigh Henry, Dr. Vaughan Thomas and W. Gwynn Williams, editor of the Welsh musical magazine, *Y Cerddor Newydd*. The work and prestige of the new musical forces in Wales has counteracted the lethargy into which academic musical control had plunged the country. Several prominent Welshmen, too, have become factors in the musical life of England, among them, Sir Richard Terry, Edwin Evans, Leigh Henry, Cyril Jenkins and Gwyn Williams, who are leading members of the London Faculty of Arts, which works for the cause of contemporary music and are on the musical committee of the British Empire Exhibition.

Baklanoff Guest Artist in Dresden

DRESDEN, May 27.—Georges Baklanoff, baritone, of the Chicago Civic Opera, appeared as guest artist here in "Rigoletto" and in "Faust." His *Mephistopheles*, which he sang in French, with the rest of the company singing German, was a new and recently evolved interpretation. It was marked by its subtlety of characterization. The acting it seemed had as much of the bel canto about it as the singing.

PARIS, May 28.—Tomford Harris, a young American pianist, recently gave a successful concert here. His program included Bach-Busoni Triple Fugue and works by Chopin and Goossens, Philipp's very difficult Third Etude and Ravel's "L'Ondine."

Weingartner May Direct Charlottenburg Opera

BERLIN, May 29.—According to reliable reports, both here and in Vienna, Felix Weingartner, who recently resigned his post as director of the Vienna Volksooper, is to come to Berlin next fall as director of the Deutsches Opernhaus in Charlottenburg. This position was held by Leo Blech until the controversy last month which disrupted the executive forces of the Charlottenburg Opera. Weingartner has been appearing as guest conductor at the Opera for some weeks past.

Verdi Leads in Popularity at La Scala

MILAN, May 29.—Verdi leads in the Scala reports for the season of 1923-24 with the greatest number of operas produced and the greatest number of performances. "Traviata" had fourteen presentations and "Aida" came second with thirteen. With "Rigoletto" and "Falstaff" the total number of Verdi performances was forty-three. Wagner was next in order, with sixteen performances of three operas, "Tristan und Isolde," "Die Meistersinger" and "Lohengrin." Nine performances of "Nerone" were given, eight of "Iris" by Mascagni and eight of an abbreviated version of Strauss, "Salome" presented as a curtain-raiser.

BUDAPEST, May 28.—The Vienna and Budapest opera companies will change theaters for guest appearances. The Vienna ensemble will present Richard Strauss' "Josephslegende" and "Schlagobers" here and the Budapest company will give Poldini's comic opera "Der Faschingshochzeit" in Vienna.

BOLOGNA, May 29.—Boito's "Nerone" will have its first production outside of La Scala here early next fall. Arturo Toscanini will be the guest conductor.

Modernist Composers Writing New Works

PARIS, May 28.—Several of the composers of the futurist group have completed new works. Alfredo Casella has written a song cycle of four of Triussa's fables, in the Roman dialect, and has just finished a concerto, a string quartet in four movements, which he has dedicated to Igor Stravinsky. Francis Poulenc, who likes to experiment in new combinations, is at work on a Trio for piano, oboe and bassoon. Darius Milhaud seems to have specialized in ballets. His "Salade" has just been given and his "Le Train Bleu" will be presented next week by the Diaghileff ballet with Mme. Nijinska.

New Music Society in Rome Ends Season

ROME, May 28.—The "Corporazione Delle Nuove Musiche" founded by Alfredo Casella, Gabriele D'Annunzio and Francesco Malipiero, in its first season, which has just ended, played works of Honegger, Casella, Szymanowski, Respighi, Sowerby, Milhaud, Auric, Poulenc, Bliss, Stravinsky, Ravel, Bartok, Malipiero, Labroca, Pizzetti, Castelnuovo, Massarani and Rieti.

MILAN, May 29.—Fritz Busch, of the Dresden Opera, conducted a symphony concert here last week. His program included the Weber "Oberon" Overture and the Reger-Mozart Variations. His brother Adolph, the violinist, was the soloist.

PARIS, May 26.—Although the Vienna Opera's Mozart Festival in Paris is taking place at the Théâtre des Champs Élysées, it has no connection with Ganna Walska's Mozart Festival, which is scheduled to run at the same theater from June 5-24.

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NEW POST CREATED AT ITHACA SCHOOL

W. Grant Egbert Becomes Musical Director—Two Teachers Added to Faculty

ITHACA, N. Y., June 7.—W. Grant Egbert, president of the Ithaca Conservatory of Music and Associated Schools, has resigned his position to take the newly created office of musical director. Because of the rapid growth of the Conservatory, Mr. Egbert believes that his greatest usefulness will be in this new position rather than as president. George C. Williams, who has been secretary-treasurer, succeeds to the office vacated by Mr. Egbert.

Two important additions to the faculty have been made recently. Harold Hess, who has been engaged to take the place of César Thomson during his few months' absence, will be Mr. Thomson's assistant upon his return in September, and Albert Edmund Brown, specialist in the training of music supervisors, has been appointed dean of the Academy of Public School Music, which is affiliated with the Ithaca Conservatory.

Mr. Hess has been intimately associated with Mr. Thomson for the last five years, having been in attendance at practically all lessons given by that Master in that time. He is considered one of the best exponents of Mr. Thompson's method of teaching.

Mr. Brown has for the last ten years, conducted the courses for the training of supervisors at the State Normal School at Lowell, the one school in Massachusetts designated by the State Board of Education to offer and conduct such courses. For more than twenty years, Mr. Brown has been closely identified with the growth and development of music in the Schools and was the first president of the Eastern Music Supervisors Conference.

During the past season, the most successful in the history of the Ithaca Conservatory, students from every state in the Union and several foreign countries have been in attendance. The registra-

tion for the special summer courses is already large and the advanced registration for the fall term is far in advance of that of any previous year on a corresponding date. The steady growth of the Conservatory has necessitated adding more room for studios, classrooms and executive offices, the building of which is scheduled to begin in a few weeks.

G. E.

ERIE HEARS LOCAL ARTISTS IN FINAL SPRING CONCERTS

Frances Hall, Pianist, Acclaimed in Native City—Florence Easton and Elinor Remick Warren Appear

ERIE, PA., June 7.—An outstanding feature of the spring musical events was the recital given before the Tuesday Music Club by Frances Hall, pianist, a native of Erie, whose charm, versatility and musicianship, as revealed in her interpretations of Brahms, Chopin and Rachmaninoff, aroused her hearers to rapturous enthusiasm. Mrs. Elmer D. Loose, soprano, sympathetically accompanied by Mrs. Maxwell Lick, appeared on the program in two groups of well delivered songs.

James Woodside, baritone, was warmly welcomed as the assisting artist in the annual spring concert of the Musical Art Society, a chorus of mixed voices under the direction of E. A. Haesner. An excellent showing of choral artistry was evidenced in the well presented numbers which included the interesting Gaines' Fantasy on a Russian Folk-Song. The violin parts in this number were well played by A. K. Hubbard and I. Goldberg. Ann T. Wilson, Addie May Humphreys and Viola Livingston sang the incidental solos in the Mascagni and Bizet choral numbers. Elsie Loomis was the accompanist.

Florence Easton, soprano, with Elinor Remick Warren, composer-pianist, appeared May 20 under the local management of the B. P. O. Elks Club and was well received in a delightful program of songs and arias. One of the most inter-

esting features of the concert was the group of songs composed by the talented pianist, also a most satisfactory accompanist. Insistent applause brought forth many encores. The Elks Apollo Club male chorus also participated in the program.

On Tuesday evening, May 27, the Orpheus Male Chorus under the direction of Wilson Root Bushnell, closed the indoor concert activities for the season, presenting a program of semi-popular compositions before a capacity audience, which demanded and received many encores. The incidental solos were well taken by members of the club, introducing C. E. Schnur, H. H. Hatch, H. B. Swetland and W. R. Bushnell and a violin obligato by Felix Rojas, and W. G. Ritchie, sang a most enjoyable group of baritone solos. The accompaniments played by Dr. J. B. Balthaser were excellent. Edith A. Eldred, pupil of Peter Lesueur, dean of the Erie Conservatory, assisted in the program in piano numbers by Chopin and Godard.

EVA MCCOY.

Dai Buell, Pianist, Heard in Novel Poetry and Music Program

BOSTON, June 7.—A musicale for the benefit of *Casements*, a magazine published at Brown University, held in the ballroom of Alumnae Hall, Wellesley College, on May 28, had a well-known soloist in Dai Buell, pianist. The event was of interest, as it included readings of the work of three poets, with Miss Buell playing musical works as an illustration. It was a decided novelty in recital annals and proved an unqualified success. Miss Buell's artistic interpretations of a group of MacDowell compositions, which bore directly upon Abbie Farrell Brown's Sonnet, "The-Boy-Who-Never-Grew-Up," was well received, as was the "Dance of the Happy Spirits," from Orpheus by Gluck-Sgambati, played after the reading of "Vigil" by Florence Converse. Joseph Auslander read "Before You Leave Me" to the pianist's playing of pieces by Scriabin, Tchaikovsky, Grieg, Liszt and Schubert-Liszt. The artists received a genuine ovation.

W. J. PARKER.

Barozzi to Be Guest of Famed Violin Collector While Resting Abroad



Bain News Service

Socrate Barozzi, Violinist

Socrate Barozzi, Rumanian violinist, sailed on the SS. Franconia for Europe on May 31. Mr. Barozzi will be abroad for six weeks and will devote this time to rest and recreation, returning to America in July. While in England he will be the guest of Albert Hill, the well-known collector of historic violins. He will give concerts in America during the entire coming season and many engagements are already booked for him in addition to his recitals in New York and Chicago. Mr. Barozzi was accompanied abroad by his wife.

Guiomar Novaes, pianist, who has been absent from the American concert stage for a year, will make her first New York appearance next season as soloist with the Philharmonic on Nov. 8 and 9. A recital in Carnegie Hall will follow two weeks later.

WILLIAM S. BRADY

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By DR. WILLIAM C. CARL

Organist of First Presbyterian Church and Director of Guilmant Organ School, New York.



A TRINITE with its imposing Gothic architecture immediately attracts the visitor in Paris. Ideally located, as are all the monuments of the city, with a beautiful park directly in front, one is easily imbued with the atmosphere on entering.

My first visit was on a Sunday morning in June. The service was in progress; Alexander Guilmant, the greatest of organists, was at the grand organ, Théodore Salomé at the chancel organ and Emile Bernard, maitre de chapelle, in charge of the choir. The marvelous antiphonal effects between the two organs, with the choir in the chancel and a famous soloist in the gallery at the far end of the church each responding to the other, was thrilling.

My desire to visit the organ loft was not easily fulfilled at Trinité, for the door was piously guarded by an old woman who sold candles in a side chapel. After a searching glance she was convinced that no harm would be done, and the key was produced. A spiral staircase, without even a candle to give assistance, led heavenward for what seemed to be an interminable distance, finally reaching the little room where the organ blower was assembled. These custodians of the "lungs of the organ" are of a class quite by themselves. A French organ blower guards his position with religious zeal. It passes from father to son, and remains frequently for generations in the same family. Electric blowers are almost prohibitive, and even so today to a large extent.

Finally reaching the organ and receiving a welcome from Guilmant, it was a revelation to hear him at close range. The little gallery was crowded with master students, all eager to hear his marvelous work, together with notable people from all over the world, for Guilmant's fame was international.

Coming from his home among the fisherfolk at Boulogne-sur-Mer, he reached Paris at an opportune moment. The great organ in the Cathedral of Notre Dame was to be inaugurated. Guilmant grasped the opportunity, wrote his famous Marche Funèbre et Chant Séraphique, played it at the inaugural recital and secured his post at Trinité which he held for thirty years.

Upheld Highest Standards

From this time on his life was an active one, continuing to the end without interruption. He would never lose or waste a moment. His motto of "never hurry" was well known by all his students. His method was to work steadily, without undue haste, and as far as possible each day the same. From the time when he was his father's pupil at Boulogne, when his playing at the inauguration of the great organ at Notre Dame brought him to the notice of the musical world, through all his triumphal concert tours, Guilmant never wavered in devotion to the highest interest of music, never ceased his endeavor to bring home to those who would listen the great underlying truths of absolutely pure music. He upheld everywhere the highest standards in art; and in the care and attention bestowed upon every detail, even upon the smallest item in phrasing and manipulation, was a constant reproach to those who mistake a sway of ill-regulated emotion to mean inspiration. As a contrapuntist he was unsurpassed.

Marvelous as was his work at the organ, Guilmant will without doubt be remembered and take his place in history for his improvisations. In his extempore playing he stood alone. For twenty years he studied the subject diligently. Neither his father nor M. Lemmens, who taught him, could begin to compete with his wonderful art, which everywhere held audiences spellbound. The spontaneity and earnestness with which he would take a theme and develop it, making a complete musical composition, frequently ending with a double fugue,

was without an equal. His improvisations were always in perfect form, the character of the theme never lost sight of and the whole perfectly rounded and finished.

A Disciple of Bach

Guilmant was a disciple of Bach. He said, "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music excepting Bach's were to be destroyed, music would still be preserved. I find the heart of Bach in the Chorales which he wrote for the organ. These combine in a wonderful degree musical science with the deepest feeling and are grand objects of study."

Critical estimates of M. Guilmant's organ playing must always include reference to one great feature, the magnificent underlying pulsation, the steady, rhythmic beat which was always evident. His clear and logical phrasing was particularly noticeable in the works of Bach. No mechanical difficulties were apparent in his playing of the great master's fugues, or indeed in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute surety and with exquisite refinement. He always considered the organ a noble instrument and believed firmly that, except in rare cases, original compositions should be played upon it. He did not favor orchestral transcriptions. Although he arranged several works, he believed them to be especially adapted to the instrument. He would quote Berlioz' "The Organ is Pope; the Orchestra Emperor," and add, "each is supreme in its own way."

Guilmant was a prolific composer; he wrote rapidly. During one of his American tours an organ piece was written en route from New York City to Philadelphia and was completed before arrival. The Fugue in D was written in a single evening, and the "Second Meditation" one morning before breakfast.

Guilmant as a Teacher

Guilmant has been one of the most forceful inspiring influences in awakening dignity of musical sentiment in France.

As professor of the organ at the Paris Conservatoire and with a large class of private students, many of whom are among the most noted organists of the present day, he was never more happy than when surrounded by a group of them. Although the strictest of instructors, he possessed a keen sense of humor and always enjoyed a good joke; and at the same time he was the last man in the world to be superstitious.

One evening at a dinner party in his villa in Meudon the chicken was served in a casserole. The conversation drifted to the subject of appendicitis. Suddenly one of the guests remarked that the enamel with which the casserole was lined was liable to chip off and should it be swallowed would produce appendicitis. Immediately M. Guilmant sent for a hammer and was not content until the casserole, with its enamel lining, was completely in ruins and not a scrap of it as large as a pin's head remained. Then, with a sigh of relief, the master exclaimed, "Never again will a casserole be seen on my table!"

A Lovable Personality

Guilmant was the most lovable of men. All with whom he came in contact felt the force of his wonderful nature and personality. His vitality was unusual. He was always young, one who never felt the weight of years. His method of life and habits were such as to keep him young in spirit and activity. When he played his brains were behind his fingers, and his audiences always felt it.

Guilmant first came to America for a series of concerts on the great organ in Festival Hall at the World's Fair, Chicago. This was followed by a brief tour. He returned for a tour in 1898, and for a third time for an engagement of forty recitals on the organ at the St. Louis Exposition. At the conclusion he played twenty-four concerts in a

single month before returning to Paris. The influence and importance of these visits can probably never be fully estimated. From his first appearances in Chicago, followed by those in New York, Boston, Baltimore and Philadelphia, organ playing began to take on a new aspect, and has steadily grown up to the present high standard demanded and maintained in this country. He taught a deeper lesson than admiration—one of steadiness and stability and accurate knowledge, as the necessary basis from which may arise inspirations of genius.

WATERTOWN CHORUS SINGS

Local Musicians Give Annual Concert of Morning Musicales, Inc.

WATERTOWN, N. Y., June 7.—The annual May concert of the Morning Musicales Inc., was given in the high school auditorium on the evening of May 21. The program included a solo by Andrew Goettel, violinist, accompanied by his orchestra under the baton of B. C. Wilmot; and trio, played by Mr. Goettel, Henry Stevens 'cellist, and Robert Carpenter, pianist. The Women's Chorus, under Gerald F. Stewart, gave two numbers, assisted by Helen Bachman, soprano, and Marion Van Amber, contralto. Sally Spencer Klump, soprano, and Grace Munson Allen, contralto, sang a duet from "Aida," and Mrs. Allen was also heard in a solo.

Edith Henderson was elected president at a recent meeting of the Morning Musicales, on which occasion, Norma and Helen Lawrence were heard in a duet.

Clara Beaudry, contralto, was the assisting artist in a concert of the Clarkson College Glee Club in the high school, under the auspices of the Wasoc Club recently. Kate Elizabeth Fox of Morristown, N. J., gave an organ recital in the First Presbyterian Church on the evening of May 22. Mrs. Fox will return to Watertown in October to resume her duties of organist and choir director of this church. Sally Spencer Klump, soprano, has appeared in several programs at the Olympic Theater recently.

WILHELMINA WOOLWORTH KNAPP.

Harvard Band Elects Officers for Year

BOSTON, June 9.—Walter H. Kilham, Jr., of this city, a junior, has been elected president of the Harvard Band for the ensuing year. Other new officers include Richard N. Benjamin, '25 of New York, business manager; Alan S. Hays, '24 of Buffalo, N. Y. secretary-treasurer, and Richard Loud, '27, of Belmont, Mass., librarian. Ambrose F. Keeley, '27 of Fall River, Mass., succeeds Addison Simmons, '24 of Dorchester, Mass., as director.

W. J. PARKER.

St. Joseph Chorus Sings "Elijah"

ST. JOSEPH, Mo., June 9.—The St. Joseph Choral Society presented Mendelssohn's "Elijah" at the amphitheater at Krug Park on June 8. The Society was organized less than a year ago. Paul Craig of Kansas City is the conductor. The soloists were Agnes Neuforff, soprano; Arch Bailey of Kansas City, baritone; Mrs. L. O. Weakley, contralto, and Lee White, tenor. More than 100 singers made up the chorus.

DEEDIE-MAY AUSTIN.

Heinrich Gebhard Presents Three Pianists in Successful Programs

BOSTON, June 9.—Margaret Walch, Louise Holt and Ethel Hutchinson, pupils of Heinrich Gebhard, pianist, were heard in successful musicales in Brookline recently and their flawless execution brought added honors to Mr. Gebhard as a teacher. Miss Walch was heard in compositions by Couperin, Bach, Scriabin, Milhaud and Chopin, ending with a Tchaikovsky concerto. This mu-

sicale was given in the home of Emilia Gebhard. Louise Holt, at Mr. A. ETE home studio on June 1, played works by Mendelssohn, Chopin, MacDowell, Moszkowski, Mirovitch, Albeniz and Liszt. Miss Hutchinson was heard in compositions by Brahms, Gluck-Saint-Saëns, Debussy, Charles Reppe, Mirovitch, Albeniz and Grieg on June 3. Mr. Gebhard assisted at a second piano in each program.

W. J. PARKER.

BOSTON HEARS NOVELTY

Lithuanian Opera Given Première by Cast of Native Singers

BOSTON, June 9.—A Lithuanian opera, "Egle," by Mikas Petrauskas, was given its first presentation by a group of Lithuanian singers, who styled themselves "Gabijs," at the Broadway Theater in South Boston, on the evening of May 30. The opera, on which the composer has worked intermittently for eleven years, is in six acts, and is based largely on folk-music. Mr. Petrauskas is a native of the Province of Vilna and studied at the Petrograd Conservatory, under Liadoff and Rimsky-Korsakoff. He has made his home in this country for several years, but may return shortly to his native land, where he has been offered the post of general music director of the state opera at Kovno and lecturer at the state university.

Marie Sundelius Will Be Active During Summer

Marie Sundelius, soprano, who was recently heard at the three-day Diamond Jubilee of the North American Singers' Association in Chicago, taking part in all three performances, will give a recital in Lock Haven, Pa., early next season. Mme. Sundelius will make a number of appearances during the summer. Before the middle of August she will sing at Hackettstown, N. J.; Chicago (twice), Chapel Hill, N. C.; University of Virginia, Va.; and Ocean Grove, N. J., where she is to give a joint recital with Paul Althouse.

Joint concerts by Paul Althouse and Arthur Middleton, tenor and baritone, will be given in October in Casper, Wyo.; Fargo, N. D.; Hibbing, Minn.; Winnipeg, Canada, and St. Louis, Mo. Schenectady, N. Y., will be visited by these singers on Oct. 28.

Minnie Carey Stine, mezzo-contralto, C. Baldwin Allen, baritone, and J. Clarendon McClure, pianist, gave a musicale at Miss Stine's New York home on May 24.



Paris Audience Cheers Albert Spalding After Première of Respighi's Concerto



Albert Spalding, American Violinist, Who Achieved an Outstanding Success in a Performance Under Koussevitzky at the Paris Opéra Recently

ADVICES from Paris confirm the first cable dispatches about the great success of Albert Spalding in the première performance of Respighi's "Concerto Gregoriano" under the bâton of Kousse-

vitzky on May 16. It is not often that a Paris audience goes into ecstasies over the playing of a foreign musician. The demonstration accorded the American violinist was therefore all the more remarkable. The scenes which followed the performance were striking testimony to the gifts of the visitor.

The occasion was important in more than one sense. Koussevitzky is now making his farewell appearances in Paris, prior to assuming the conductorship of the Boston Symphony. Then, the work itself commanded the attention of music-lovers, for Ottorino Respighi has gained a place in the front rank of contemporary composers. But these were factors which only served to emphasize the personal triumph of Mr. Spalding. When he had completed the beautiful third movement, a striking adaptation of Gregorian music to the intricacies of modern expression, the crowd shouted for the violinist. It was a rare manifestation of approval, the whole audience at the Opéra spontaneously expressing its delight in the art of the executant. Twice Koussevitzky shook the soloist by the hand, and this tribute had to be repeated as the applause continued.

In his concerts at the Opéra, the distinguished Russian conductor has gathered together one of the most critical audiences in Paris, and the Parisian music-lover is known for his critical attitude. However, Mr. Spalding has so often demonstrated his art on this side of the Atlantic that his instant success in the Concerts Koussevitzky will be no surprise to his compatriots.

Mr. Spalding has been re-engaged for four appearances as soloist with the New York Symphony during the coming season. He made his American début with the Damrosch forces and since that time has appeared with them as soloist thirty-six times, a record for any one artist. His appearances next year with the Symphony will all be in New York City.

Louise Homer Gets Stirring Welcome in Ripon, Wis.

Mme. Louise Homer has been making a highly successful concert tour in the Middle West. Her progress has been marked by ovations, and indeed the enthusiasm with which she has been received has not been equalled in her career. In Ripon, Wis., the townspeople turned out to give her a civic welcome and the local authorities had printed a handbill that is unique in the experience of this concert-singer, calling upon the people to come and pay homage to Mme. Homer. This handbill drew attention to the fact that the singer had recently been designated one of the twelve greatest American women. "This is an opportunity of a lifetime and doesn't come every day. Let us make the most of it! We are counting on you! Let's make this Auditorium tremble with applause! Wave your handkerchiefs if you like! Make it a real demonstration!" So ran the bill, and the audience responded. Everyone stood up when Mme. Homer entered, waving hats and shouting. She was much affected by this remarkable reception.

Reinald Werrenrath Scores in London Recital

LONDON, June 3.—Returning to the English concert platform after an absence of three years, Reinald Werrenrath, baritone, made an outstanding success in recital in Aeolian Hall last night, charming his audience with his artistic singing and fine tone. His first group was made up of Old English songs, including an arrangement of a May Day carol by Deems Taylor. Next in order came a group of Brahms, some Danish songs and then more Old English numbers.

Felix Salmond, 'cellist, will go on tour as soloist with the New York Symphony next season, appearing in New York, Philadelphia, Baltimore and Washington with Walter Damrosch as conductor.

Cecilia Hansen, who will make her first New York appearances with the New York Philharmonic Orchestra on Nov. 6 and 7 next, will open the Carlyle W. Scott series of concerts in Minneapolis on Oct. 31.

Merle Alcock to Sing in Opening Performance of Ravinia Opera

Merle Alcock will make her first appearance in the Ravinia Opera season as Lola in "Cavalleria Rusticana," on the opening night, June 21. Miss Alcock has also been chosen as the only soloist at the first concert of the season on the following Monday evening, June 23. She will sing leading contralto rôles throughout the summer at the popular outdoor opera resort. Last month she made a concert tour of some of the Southern cities, and visited some friends in Owensboro, Ky., where she gave a recital, scoring an emphatic success in a program which included Italian, German, French and English songs and operatic numbers. "I am one of the few artists who are not going to Europe this summer and I am not going simply because I haven't the time," says Miss Alcock. "The only vacation I will get will be a short while in September. Then I hope to get a chance to loaf. I am busier than I have ever been in my life, but I am happier, too, so I have nothing to worry about."

Middle Western Audiences Will Hear Lucrezia Bori this Summer

Lucrezia Bori, who is making her first appearance with the Ravinia Opera Company this summer, will sing ten guest performances, one each week of the season, from June 21 to Labor Day. Miss Bori will sing the rôles in which she has made her reputation with the Metropolitan Opera Company. The Ravinia engagement will take her to the Middle West for the first time. She has been so busy with her operatic work at the Metropolitan that audiences in the Chicago territory have not had an opportunity to hear her either in concert or opera. After the Ravinia season she expects to go to Paris for a few weeks before returning to the Metropolitan in November.

Clarence Whitehill, baritone, of the Metropolitan Opera, has returned to New York after scoring a great success in "Elijah" and also in his Wagnerian numbers at the North Shore Music Festival at Evanston, Ill. Mr. Whitehill will be heard as soloist with the Detroit and Cleveland Orchestras early next season.

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 MUSICAL AMERICA.

NEW YORK, JUNE 14, 1924

THE NORTH SHORE FESTIVAL

TWO facts that stand out clearly in reports of
 the Sixteenth Chicago North Shore Music Festi-
 val at Evanston, Ill., are especially significant of
 the intensive development of American art. One
 is the success attained by a business man in the
 composition contest, and the other is mirrored by
 the prominence given a children's chorus of 1500
 voices.

When the business man, as a representative of
 his class, turns his attention seriously to the pro-
 duction of original music, the golden age of art, in
 which music shall be made by the people as well as
 for them, does not look so far distant as it has
 appeared in times past. Too long has music been
 the exclusive property of musicians; too long has
 the man in the street regarded it as something to
 be enjoyed, to be bought perhaps and played with,
 but not as a vital element in human progress that
 he can help to control. True, the business man in
 question, Mr. Joslyn, did not win a prize with the
 First Symphonic Suite he submitted to the North
 Shore Festival judges, but the interest he showed
 in producing so ambitious a work and the favor
 with which it was received indicate a general un-
 foldment in national musical consciousness.

Apropos of the children's share in the Festival,
 there comes to mind the sage comment of the *Faun*
 in Edward Knoblauch's play of that name: "They're
 all right if you get them young enough." The
 child who is taught to accept music as an integral
 part of his daily experience is not likely to part
 with this precious asset as he grows older, nor
 is he liable to overlook its importance when plan-
 ning the welfare of others, be those other people
 his own children or members of the community at
 large.

These points, however, striking as they are, form
 but part of the influence the North Shore Festival
 always exerts. Under the presidency of Charles W.

Spofford and the business management of Carl D.
 Kinsey, the Festival stands out this year as an
 event having a profound bearing upon American
 musical activity. The variety of programs given
 within a week, the imposing array of renowned
 artists who participated and the enthusiasm with
 which these were greeted afford ample proof of the
 utility, as well as success, of such sincere enter-
 prises.

With the prosperity of more such festivals and
 the growth of ideas that are fostered by them,
 America can confidently look forward to the time
 when she may take first rank among countries that
 produce music, instead of merely importing it.

CHANCE OR CHIMERA?

WHETHER the motion pictures today repre-
 sent a kind of salvation for the serious com-
 poser in this country is a question which of late
 is frequently coming to the fore. The point was
 debated at considerable length in last week's
 issue of MUSICAL AMERICA, and a basis for op-
 timism was seen to exist. Optimism, however,
 while a pleasant and desirable thing, is not
 enough. There are certain formidable obstacles
 to be blasted away or avoided before the real goal
 can be attained. One of these obstacles is igno-
 rance; another is cynicism; and both still flourish
 like weeds in a commuter's garden.

The American motion picture public has its
 share of ignorance, with something to spare. It
 "knows what it likes," (or at least it thinks it
 does, which is a quite different thing), and the
 amount of hokum that it daily digests is one of
 the minor marvels. The average American motion
 picture producer has his share of cynicism, also
 with something to spare. What is more, he is a
 bit ignorant as well. Is it surprising that under
 such circumstances we get "Secrets of Sally" by
 the ton and "Cabinets of Caligari" by the thimble-
 ful?

No composer worthy of the name can write
 good music for nine-tenths of the film foolishness
 inflicted upon this country every week and month.
 No serious composer would attempt or desire to.
 There are, perhaps, a dozen fine, artistic pictures
 released in this country annually; let us be ex-
 travagant and say three dozen. It is true, this is
 better than nothing; but twenty or thirty commis-
 sions a year divided among competent composers
 in this broad land hardly represents the creative
 musician's salvation.

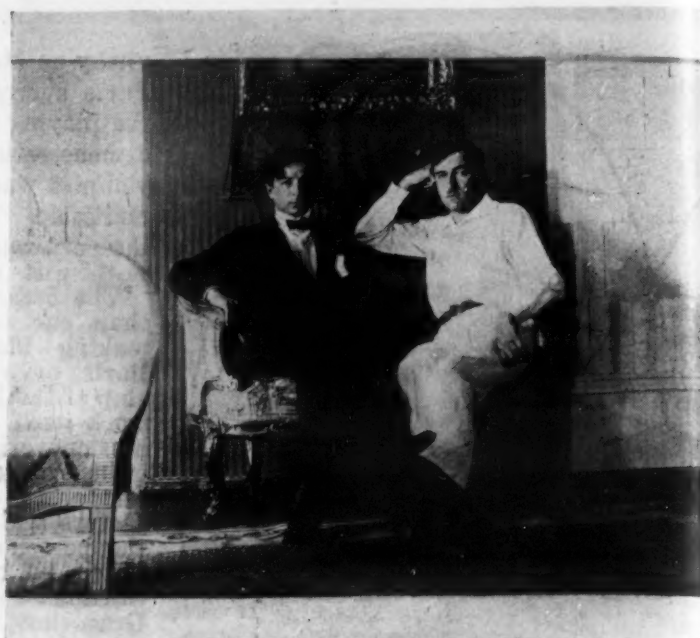
We shall not raise the question of artistic diffi-
 culties in the way of writing for the films; this
 was discussed by a competent authority, Hugo
 Riesenfeld, in last week's issue. Simply a glance
 at the bulky practical obstacles which face com-
 posers anxious to write for the pictures reveals
 enough to make the enthusiast think twice. The
 general public needs more education, more culture;
 the producer needs a clear sign that there are
 still things not comprehended in his simple
 philosophy. Beyond doubt there is a "future"
 for our composers in the film field; the question
 of moment is whether that future is just round
 the corner or somewhere off in the dim distance.

AN AMERICAN IS CHOSEN

AS significant as it is happy is the choice of a
 young American composer, Howard Hanson,
 as director of the Eastman School of Music. The
 post is one of the most important of its kind in
 the country, and the authorities entrusted with
 the task of filling it had the whole of Europe from
 which to choose. The appointment was one to
 tempt any musician, representing as it does a
 unique opportunity for musico-educational work
 on a large scale. Instead of importing a veteran
 Old World celebrity, the Eastman School has
 named an American well under thirty years.

Mr. Hanson, by his brilliant and energetic la-
 bors both in this country and in Europe (as a
 holder of an American Academy Fellowship in
 Rome) has well deserved the remarkable oppor-
 tunity that now is his. Yet, in spite of his fine
 musicianship and comparatively wide experience,
 he must still account himself signally favored of
 the gods. A decade ago an appointment of this
 kind would most certainly have gone to a dis-
 tinguished foreigner. It is America's good fortune
 no less than Mr. Hanson's that a new spirit prevails
 in the land today. Instead of lip service to Amer-
 ican art and artists we are at length paying the
 real thing.

Personalities



Violinist Visits Noted Composer

A notable artistic friendship is that between two of
 Poland's musicians, Karol Szymanowsky, composer
 (right), and Paul Kochanski, the violinist. Each year
 the latter visits Szymanowsky after his return from
 concert touring in America. The composer is keenly
 interested in musical conditions in the United States,
 for he paid a visit to New York several seasons ago,
 when his Symphony had its first performance here. Mr.
 Kochanski was listed to play his friend's Violin Con-
 certo at the Festival of the International Society for
 Contemporary Music in Prague on May 31.

Menth—After her recent recital in the auditorium of
 Kaufmann's department store, Pittsburgh, Pa., Herma
 Menth, the pianist, was presented by Mr. Kaufmann
 with a handsome hand-painted Spanish shawl, which
 had been on exhibition in the store. The gift was made
 in appreciation of her appearances in recital at the
 store, which is a concert center.

Strauss—The manuscript score of Richard Strauss'
 new ballet "Schlagobers" has been presented by the
 composer to the city of Vienna and will have a place in
 the civic archives. The celebration of Strauss' sixtieth
 birthday anniversary had as one of its features the
 presentation to him of a bronze plaque made by the
 noted medallist Josef Tautenhayn.

Damrosch—The French Government has nominated
 Walter Damrosch a member of the Legion of Honor in
 appreciation of his service to music. The announce-
 ment was made at the last of the Beethoven series
 which the American conductor has led with the orches-
 tra of the Paris Conservatoire. Mr. Damrosch recently
 visited London on a "flying trip" to give one of his
 orchestral concerts for young people.

Flonzaleys—The unity of spirit of the Flonzaleys
 Quartet will be revealed from a new angle next season
 when the four members of that famous ensemble appear
 unanimously mustachioed. The D'Archembeau brothers
 have always affected the adornment of the upper lip,
 and Adolfo Betti has just restored his after an absence
 of some years. The mustache of Alfred Pochon has al-
 ways been a fickle visitor, but it is there to stay awhile
 now.

Lovette—Before coming to the United States, T. S.
 Lovette, Welsh pianist and teacher, composed a number
 of works based on the idiom of his native land. He
 recently received a copy of the *Glamorgan Advertiser*,
 a South Wales newspaper, which gave an account of
 one of the big Welsh festivals held there. It said of
 his composition, "Troedraur," that "the great congre-
 gation entered heart and soul into the inspiring music."
 written by a native of Maesteg.

Allen—A recent recruit from oratorio to comic opera
 is found in Mary Allen, contralto. This artist has been
 active as a church soloist in New York, but when a
 hurry call came to her to sing the part of *Buttercup*
 in a tabloid production of "Pinafore," she readily re-
 sponded. Miss Allen, who is a pupil of Dr. Daniel
 Sullivan, scored a success in the part at the Capitol
 Theater, where she assumed the rôle in place of another
 artist who was indisposed.

Samaroff—Olga Samaroff has recently "discovered"
 her voice, at the bidding of her little daughter, Sonia,
 aged two and a half. The child is passionately devoted
 to Mother Goose melodies and French nursery songs.
 Her favorites are "Sing a Song of Sixpence" and "Sur
 le Pont d'Avignon." Mme. Samaroff's performances of
 these works have reached a weekly average of one hun-
 dred. No metropolitan critic is so merciless as Sonia
 with regard to any departure from correctness of per-
 formances, and incidentally, the pianist adds, "my
 daughter is the only one who appreciates my singing!"

Patton—The science of song has been the subject of
 immemorial dispute, and Fred Patton upholds the thesis
 that genius in this department is "the infinite capacity
 for taking pains." "Know your job" applies just as
 much to singers as to any other workers, maybe more
 so," he says. "Slovenly work is bad enough in any line,
 but in singing it is unbearable. A good voice is just as
 much at fault when it is singing off key as a poor one.
 A voice is an instrument; nothing more. A splendid
 voice used by a person who knows nothing of the art of
 singing is like a Guarnerius in the hands of a street
 fiddler."

Point and Counterpoint

By Cantus Firmus, Jr.

Tracking Jazz to Its Lair



ANY have watched the rise of effervescent jazz a little uneasily. Like the dowager with her lorgnette, these could not be persuaded to acknowledge more than a bowing acquaintance with the form. But lately, we are told, there has been a disposition in France to bar American purveyors of the lilting entertainment. And a successful native leader of these bands rushes to the defense with a Complete History and Family Tree of the noble art.

"The origin of the word 'jazz' is shrouded in mystery," says Vincent Lopez. "The story of its beginning that is most frequently told and most generally believed among musicians has to do with a corruption of the name 'Charles.'"

"In Vicksburg, Miss., during the period when rag-time was at the height of its popularity and 'blues' were gaining in favor, there was a colored drummer of rather unique ability named 'Chas. Washington.' As is a very common custom in certain parts of the South he was called 'Chaz.' 'Chaz.' could not read music but he had a gift for 'faking,' and a marvelous sense of syncopated rhythm.

"It was a practice to repeat the trio or chorus of popular numbers, and because of the catchiness of 'Chaz's' drumming he was called on to do his best on the repetitions. At the end of the first chorus the leader would say:

"Now, Chaz."

"From this small beginning it soon became a widespread habit to distinguish any form of exaggerated syncopation as 'Chaz.'"

Perhaps 'Twas a Peel of Banana!

THERE was a young lady named Anna, Who sang in the choir sweet soprano.

But she fell down the stairs, And the tenor declares He's both heard and seen her Hose-anna!

Captured Through a Cadenza; or, He Broadcasted Once Too Often

AN affecting disclosure of the public prints recently was that of a husband-chase that extended, not only through several years, but also into the ether. The case was that of a violinist whose better half has been eagerly scanning crowds in subway, automat and Turkish bath, in an effort to locate her missing spouse. Like the mourning Penelope of classic lore, she remained true to the modern Paganini, but at last despaired of her quest.

It was then that one of the Modern Inventions came to her aid. Hubby broadcasted from one of the New York stations the other evening. Wife listened in. She could not mistake that infinitesimal flattening on a minor seventh! "Thérèse, my chapeau!" she cried. "To the studio!"

So it happened that an incident not on the evening's program took place. "That's your man, officer," echoed faintly through the ether.

VERA CURTIS says that since she has taken to the gentle art of motoring, she's become an Artful Dodger!

Succulent Squibs

"CHICAGO Civic Opera Deficit Cut by \$25,000!" said a recent report from the Windy City. To at least a couple of divas' pay envelopes, this must have been "the most unkindest cut of all!"

PUCCINI has at last completed his new opera "Turandot." This work was getting to be a rival—at least in notoriety—with Schubert's famous symphony!

BENIAMINO GIGLI was initiated in the All-American game of baseball, when a missile from a juvenile bat punctured the windshield of his motor recently in Philadelphia. According to the tenor, operative perils of poison, blade and prompter's lockjaw are nothing beside a well-directed three-bagger!

WANTED: Several able-bodied composers as applicants for perfectly good Pulitzer award! Disappointed aspirants to aid from a well-known musical foundation not disqualified.

RADIO aeriels in one's bonnet are the latest invention reported from the land of the Teutons. Here is an opportunity for confirmed speechmakers to "talk through the hat!" (Candidates for Presidential election, please note.)

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

"Damenisation"

Question Box Editor:

What is "damenisation?" G. B.
Los Angeles, June 7, 1924.

A system of sight-reading invented by Graun in 1750, in which the syllables, da, me, ni, po, tu, la, be, were used instead of the do, re, mi.

???

The Flageolet

Question Box Editor:

Please describe the mechanism of the flageolet. C. M.
Boise, Idaho, June 5, 1924.

In its simplest form, the ordinary tin whistle is identical with the flageolet. The sound is produced as in an organ pipe by the forcing of the air against a sounding-lip. The tube differs from that of the organ pipe in having lateral holes which control the pitch. The tube is conical. The instrument is practically obsolete.

???

The Laryngoscope

Question Box Editor:

To settle an argument, will you please tell me which of the Garcias, father or son, invented the laryngoscope? B. K.
Milwaukee, Wis., June 6, 1924.

The laryngoscope was invented by Manuel Patricio Rodriguez Garcia, son of Manuel del Popolo Vicente Garcia.

???

A Song Wanted

Question Box Editor:

Who is the composer and who the publisher of a song containing the line: "If I were a rose growing beside a cottage door, Would you know me?"

M. E. G. D.

Long Beach, Cal., June 7, 1924.

We do not know this song. Perhaps our readers will come to our assistance.

???

Hygiene for Singers

Question Box Editor:

I should like some hints on hygiene for singers. I am a vocal student and during the winter months I suffer frequently from hoarseness, and it occurs to me that a different regimen might improve matters. D. S.

Philadelphia, June 8, 1924.

Avoid sudden changes of temperature as far as possible. When going from a warm building into the open air, keep the mouth closed and breathe through the nose. Avoid fast motor drives and especially avoid talking in trains and

automobiles. Sleep with windows wide open but with plenty of warm light covers. Avoid foods which do not agree with you no matter how much you may like them. Avoid violent exercise and vocal practice directly after eating. Get as much fresh air and outdoor exercise as possible. If you observe all these suggestions, you will probably notice an improvement.

???

"G. & S." Songs

Question Box Editor:

In which of the Gilbert & Sullivan operas do the following songs occur? 1, "Is Life a Boon"; 2, "Words of Love too Loudly Spoken"; 3, "A Monarch Who

Boasts Intellectual Graces"; 4, "I Once Was as Meek as a Newborn Lamb"; 5, "Come, Mighty Must!" A. H. S.
Columbus, Ohio, June 5, 1924.

1, "Yeomen of the Guard"; 2, "Utopia Limited"; 3, "The Grand Duke"; 4, "Rudigore"; 5, "Princess Ida."

???

Overblowing

Question Box Editor:

Is it true that overblowing a wind instrument will injure its intonation?

K. B.

Appleton, Wis., June 6, 1924.

No. This is a tradition that is without foundation.

Contemporary American Musicians

No. 331 Harriette Brower

HARRIETTE BROWER, pianist and teacher, was born in Albany, N. Y. She received her general education at the



Harriette Brower

Albany Academy and began the study of piano at the age of seven years with local teachers. She later studied for one year in Albany with Karl Heusen, and, when the latter moved to New York, Miss Brower continued her lessons with him there, and also studied with William H. Sherwood. After a year in New York, Miss Brower went to Berlin for two years. The first year she studied piano with Xaver Scharwenka and harmony and composition with Philip Scharwenka. The second year she entered the Klindworth School, taking piano under Karl Klindworth and harmony and composition with Otto Tiersch. She also had special lessons with Hans von Bülow.

Returning to the United States, Miss Brower became head of the piano department at St. Mary's Hall in Faribault, Minn., remaining there two years. She next filled a similar position at St. Mary's Hall, Burlington, N. J., the oldest Episcopal Church school in the country. She taught there for four years and then moved to New York to take charge of the piano department of the Reed School. She also had special lessons with Dr. William Mason and A. K. Virgil. Apart from her teaching, Miss Brower has done a large amount of writing for the most part along musical lines. Her first musical article was published in the *Etude* in 1909 and since then she has been a regular contributor to various musical journals and is at present Piano Editor of the *Musician*. She has also done special interviews in Europe for *MUSICAL AMERICA*. Miss Brower's first book, "The Art of the Pianist" was published by Carl Fisher in 1912. Interviews with notable pianists are published in two volumes by Stokes & Co., entitled "Piano Mastery." She has also published "Vocal Mastery," "Self Help in Piano Study," "Home Help in Music Study," "Story Lives of Master Musicians," "How to Build Piano Programs" is now on the press.

Renews Acquaintance with Southern Cities on New Concert Tour



Photo by Society Studio
Vera Curtis, Soprano

Vera Curtis, soprano, formerly of the Metropolitan Opera Company, has fulfilled an extensive concert itinerary through the Southern United States in recent months. Six concert engagements were booked in cities below the Mason-Dixon line by a concert director who heard her sing in New York this winter. This was not Miss Curtis' first visit to the South, as she toured as soloist with the Russian Symphony in this same territory several years ago. The soprano sang before a large audience in Bridgeport, Conn., last December, and the management subsequently booked her for two additional programs. During the month of June she will give concerts in New York, Newark, N. J., and Mt. Vernon, N. Y. Concerts at seashore resorts

will claim a part of the artist's time in the early part of July, among these being engagements to sing in Atlantic City and in the orchestral series to be given at the Auditorium in Ocean Grove, N. J. She will also sing at a college program to be given in Newark, Del. Her bookings are exclusively under the management of the Wolfsohn Musical Bureau, Inc.

CONNECTICUT CLUBS MEET

State Federation Doubles Membership in Last Twelve Months

STAMFORD, CONN., June 7.—The Connecticut State Federation of Music Clubs held one of its most successful meetings at the Horticultural Hall, by invitation of the Schubert Club of this city, on May 21. The president, Mrs. John C. Downes of Danbury, presided. The membership of the Federation has been doubled within the past twelve months, the new senior clubs to be accepted being the Torrington Music Club, Cheshire Music Club and the Musical Research Club, all of Bridgeport. Since the appointment last fall of Belle Loper Slater as State Chairman of Junior Clubs, six such clubs have been formed and federated. They are as follows: St. Ambrose Junior and Juvenile Clubs, the Musical Art Junior and Juvenile Clubs of Branford, the MacDowell Junior Club of East Haven and the Wednesday Afternoon Junior Club of Bridgeport. Nearly twenty clubs of the State have federated with the State and National Federations. Announcement was made of the appointment of Mrs. Clayton Hotchkiss of Stamford as successor to Mrs. Frederick M. Card of Bridgeport as State chairman of the young artists' contests, preparations for which will soon be underway.

The afternoon session was opened by an address of welcome from the president of the Schubert Club, Mrs. May Raymond Burnes, to which Mrs. Downes responded. There were a number of National officers and prominent guests present, who gave short addresses. Mme. Marione, honorary president of the New York State Federation; Mrs. Russell R. Dorr, national historian from Greenwich; Mrs. George Hall, ex-president of the Rhode Island Federation and national custodian of the flag, and Mrs. Milliken of Boston, president of the Plymouth District, to which Connecticut belongs, were the chief speakers. Another speaker was Kenneth Clark of the American Bureau for the Advancement of Music. Frederick Gunster, tenor, was an enthusiastic guest. Groups of vocal solos were interspersed during the afternoon, the singers being George O'Brien, tenor, and Helen O'Shea, soprano.

The chief feature of the afternoon was a demonstration of the National Study Course presented by Leslie Fairchild, president of the Bridgeport Musical Research Club. MRS. C. B. BOLMER.

Charles Stratton Gives Recitals

Recitals in Washington, where he sang for the Art Center Club, and in Richmond, Va., where he appeared at a musicale of the Woman's Club, have been among the recent activities of Charles Stratton, tenor. In each city Mr. Stratton was received with enthusiasm. Charles Fonteyn Manney was Mr. Stratton's accompanist in Washington, and Georges Harris accompanied the Richmond program.

MASON SCHOOL OBSERVES ITS SILVER ANNIVERSARY

Institution of Piano Playing at Albany is Addressed by Harold Bauer

ALBANY, N. Y., June 7.—The twenty-fifth anniversary of the Mason Piano School was celebrated with a series of recitals in the Albany Institute and the Historical and Art Society. The festivities closed with a reception, reunion and dinner in the Copley Plaza Hotel. Harold Bauer, pianist, being the guest of honor. Mr. Bauer spoke of the great value of the institution and of the excellent work accomplished by J. Austin Springer, director.

The school was founded in 1899 under the patronage of William Mason. Mr. Springer studied piano under Dr. Mason and was associated with him in directing the School up to the latter's death in 1908. Mr. Bauer became interested in the enterprise and in 1918 invited Mr. Springer to play in his New York studio. The result was further study under Mr. Bauer's supervision. Mr. Bauer then became an honorary patron of the School, in association with Clarence Eddy, organist; Ernest Bloch, composer and director of the Cleveland Institute, and James H. Rogers, organist and composer. The School has given more than ninety concerts. Nineteen pupils have presented complete recital programs.

STUDENTS HOLD FESTIVAL

Toledo High Schools Celebrate Annual Event—Kraft Dedicates Organ

TOLEDO, June 7.—The four high schools of the city gave a festival at the Coliseum on May 23 and 24 that again showed the long strides forward that music has taken in our upper grades since Clarence Ball has been in charge of the music in the schools. Programs were given by G. V. Sutphen and an orchestra of 150 players under the direction of Bessie Werum. The musicians showed great progress since their concert last year.

Under the direction of Mr. Ball, on Saturday evening, a specially arranged production of "Faust" was given by the combined forces of the four choruses and a picked orchestra of sixty-five pieces, with the help of special soloists and the Community Hall Players of the First Congregational Church. The soloists were Maude Ellis Lackens, soprano; Norma Schelling Emmert, contralto; Herbert S. Boyton, bass; Mrs. Arthur Tracy, contralto, and Herbert Davies, baritone, all of Toledo, and George W. Kadel, tenor, of Indianapolis. The new Austin organ in the First English Lutheran Church was dedicated with a recital by Edwin Arthur Kraft of Cleveland, on the evening of May 20. Mr. Kraft gave an interesting program of much variety, and his playing was marked by delightful clarity.

J. HAROLD HARDER.

"Le Courrier Musical" Publishes "Consultation" on Contemporary Music

The French bi-weekly journal, "Le Courrier Musical," recently published an interesting symposium on contemporary music in which the opinions of 50 eminent musicians of various nationalities are set forth. The article, comprising 17 pages of "Le Courrier," contains paragraphs varying from a few lines to half a column as well as a photograph and a facsimile of the signature of each individual musician. As an expression of the general opinion of musicians upon music of the present time, the article should be of unique interest to all connected with the art.

Margaret Northrup Sings in Oratorio

So successful was Margaret Northrup's appearance as soprano soloist with the Pictou County Philharmonic Society's May Festival in New Glasgow, N. S., that she has been re-engaged for

next season. The festival comprised Mendelssohn's "St. Paul" and a miscellaneous program. Edmund Burke, Metropolitan baritone, and Allen McQuhae, tenor, also took part in these concerts. Another success was registered by Miss Northrup when she sang in a concert version of "Carmen" in Springfield, Mass.



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Photo by Morse, N. Y.

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"Played in fine form, as an athlete trained to the hour."—*New York Times*, Jan. 28, 1924.

"Always a masterly control of its mighty scales but last night he seemed electrified, as were orchestra and audience."—*New York World*, by Deems Taylor, March 5, 1924.

"Standees and the hundreds who filled parquet and box seats and those upper regions, where orchestral notes take on an especial sweetness, greeted Grainger with unwonted enthusiasm."—*New York Tribune*, March 5, 1924.

"Had to do a marathon to the footlights and return in answer to the innumerable recalls."—*New York American*, March 5, 1924.

1924-25 Orchestral Dates

Nov. 27th and 28th—Detroit Symphony Orchestra

Dec. 4th and 5th—Minneapolis Symphony Orchestra

Jan. 23rd and 24th—St. Louis Symphony Orchestra

Jan. 27th—State Symphony Orchestra of New York

Feb. 15th—State Symphony Orchestra of New York

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NASHVILLE SINGERS PRESENT "ELIJAH"

College Forces Also Heard in
"Magic Flute"—Pupils Win
Federation Prizes

By Mrs. J. A. Wanda

NASHVILLE, TENN., June 7.—Mendelssohn's "Elijah" was given by a chorus of 100 voices, under the direction of D. R. Gebhart, head of the music department of Peabody College, in the auditorium of the college recently. The singers were accompanied by an orchestra of twenty-five players of the Nashville Symphony. The oratorio was well given, the women's voices being especially good. The solo parts were ably sung by John A. Lewis, bass; O. D. Langston, tenor; Edith Davis, soprano, and Irma Lee Batey, contralto. George Perry, boy soprano, also did well in a small part. Mrs. Gebhart gave excellent support at the piano.

Mozart's "Magic Flute" was given for the first time in Nashville on Thursday

evening, June 5, at the Y. M. H. A., by students of the George Peabody College, under the direction of D. R. Gebhart. Mrs. Gebhart at the piano, and a small orchestra with Sarah Sheperd as concertmaster, furnished the accompaniment. Excellent work was done by the following soloists: William Perry as Tamino; Nanette Phillips, *Pamina*; John A. Lewis, *Papageno*; E. J. Gatwood, *Monostatos*; Isabel Miller, Howard Woolridge and Irma Lee Batey, the attendants of the *Queen of Night*; Anna Louise Huggins, Thelma Ryan and Sue Hill, the *Genii*. Guy Francis was *Sarastro*; Leonard S. Lillie, *Speaker*; O. D. Langston, *First Priest*, and M. L. Shane, *Second Priest*. Elizabeth Worthington Walker was *Queen of Night*, disclosing an excellent voice in her two arias.

At the convention of the State Federation of Music Clubs, held at Cookeville, Tenn., two of the prizes were won by Nashville contestants. Christine Lamb, pupil of Mrs. Ernest Schumacher, won the vocal award, and Max Cohen, pupil of Martha Carroll, teacher of violin in the public schools, was awarded the prize in the junior violin class.

JOINS CLEVELAND FACULTY

John Peirce Goes to Institute of Music
Next Season

CLEVELAND, June 7.—John Peirce, baritone, will join the vocal faculty of the Cleveland Institute of Music next season. Mr. Peirce, who studied with Stephen Townsend, has appeared as soloist with the Boston Symphony and a chorus, and is well known in the East as an oratorio singer. His first Cleveland recital will be given as a member of the Institute faculty early in the fall.

The Institute has brought to a close its third year, in which six hundred and fifty-seven pupils were enrolled, 72 per cent being Americans from ten States. Seven full and twenty partial scholarships were awarded. Three students received aid from the Juilliard Foundation. First prizes in piano and violin in the State contest held in Toledo were won by scholarship pupils.

A string orchestra of thirty rehearses every week under Ernest Bloch. Four string quartets have been formed, one of faculty members and three of students. The children's department is directed by Anita Frank.

An interesting feature is the "musical laboratory," the practical training school formed by the orchestra, quartets and chorus. Here the student composer may have his work performed, analyzed, criticized and improved. Different versions are played or sung, giving the student a chance to perfect his means of expression.

Jacksonville College of Music Inaugurates Spring Festival

JACKSONVILLE, FLA., June 7.—An event of great interest to music lovers of the city was the first spring festival of the Jacksonville College of Music given at the Duval Theater on the evening of May 23. In a long and highly pleasing program by a number of the pupils of the College, the playing of Bennie Smith, violinist, was particularly good. Her number was the "Faust" Fantasia by Gounod-Sarasate. Helen Vrieze, in piano solos, showed real ability, and the singing of Marilu Burpee, in an aria from "Ernani," was enthusiastically applauded. An interesting feature of the program was the ensemble at the close, the Largo of Handel played by 40 violins, pianos and organ, with 50 voices, conducted by George Orner.

GEORGE HOYT SMITH.

Atlanta Music Club Closes Successful Season

ATLANTA, GA., June 7.—The last two programs of the Music Club were of especial importance because that on May 7, was in observance of National Music Week and was made up entirely of American composers with Mrs. Armond Carroll, chairman; and that on May 21, sponsoring the premier performance of the newly organized string quartet. The quartet was organized by George Lindner, director of the Atlanta Conservatory and will bear his name, Lindner String Quartet, with the following personnel, George Lindner, first violin; Alexander Keese, second violin; Herman

Effel, viola, and Umberto Migli, cello. The club is closing a most successful season, having paid off a deficit accumulated over several years. It enters its new year with a surplus, after meeting a heavy financial guarantee for 1924. The officers for next year are: Mrs. George Wight, president; Mrs. Katherine Connerat, first vice-president; Mrs. Ernest Horwitz, second vice-president; Mrs. Clifford Hatcher, third vice-president; Mrs. Thad Morrison, fourth vice-president; Mrs. Herbert Mattingly, recording secretary; Mrs. W. F. Barton, corresponding secretary; Sara Inman Bell, treasurer; Mrs. Thad Morrison will be director of the Junior Music Club.

HELEN KNOX SPAIN.

Negro Singers Dedicate New Organ in Atlanta Church

ATLANTA, GA., June 7.—The new organ in the rebuilt Big Bethel Church here was dedicated by Dr. Charles A. Sheldon, municipal organist of Atlanta. Dr. Sheldon's program included several specially arranged numbers in which he was assisted by a chorus of 200 voices from the leading Negro choirs of the city. This is said to be one of the largest, most complete and finest organs ever installed in a Negro church in

America. Kurt Mueller, organist, pianist and composer, gave a concert recently, marking the beginning of a series of programs to be given throughout the summer and fall.

HELEN KNOX SPAIN.

HEAR LONG BEACH ARTISTS

Recitals and Musicales Bring Interesting Programs

LONG BEACH, CAL., June 7.—David Lytell Hutton, baritone, has undertaken the management of the newly organized Spanish Concert Company, which is fulfilling many engagements in Southern California.

Charles Elliott Anderson has been appointed organist of the Second Presbyterian Church. Mr. Anderson gave a recital recently, assisted by Mary Booth, contralto, and Philip C. Brown, tenor.

A musicale was given recently by the Woman's City Club. Those on the program were Mrs. Wallace Matthie, Ruth Foster, Bedford Finney, Olive Haskins, Helen Cook Evans, Virginia Hubbard, Juanita Klein, Grace Grubb and Marguerite Dingtree.

Annie Laurie Daugherty, soprano, gave a recital at the Municipal Auditorium, assisted by Ivy Lake, pianist, and Harriett Stacey, accompanist. Sara Jane Simmons, soprano, was soloist for the College Woman's Club. The Sara Jane Simmons Concert Company, Evelyn Sophronis Pickerell, violinist; Mary Christine Albin, pianist, and Mrs. Simmons, soprano, gave a concert at the Congregational Church. Louise D'Artell gave two programs recently at Mount Ecclesia, Oceanside, Cal.

ALICE MAYNARD GRIGGS.

Mark Gunzburg and Sascha Fidelman Plan Joint Recital Programs

A series of joint recitals by Mark Gunzburg, pianist of Detroit, and Sascha Fidelman, violinist, is being planned for next season. They will be heard in several concerts in the East in the early fall, including a first New York recital in Aeolian Hall on Oct. 6. Both artists are under the management of Harry and Arthur Culbertson.

City Music League Presents May Peterson and Levitzki

Under the auspices of the City Music League, May Peterson and Mischa Levitzki appeared in a joint soprano and piano program in Town Hall on May 26 and 27. Five hundred members of the League formed the audiences.

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Alexander Brachocki to Undertake Initial Tour Under Hadley Direction



Photo by Pirie MacDonald
Alexander Brachocki, Pianist

Alexander Brachocki, pianist, who made his New York debut in an Aeolian Hall recital last fall, will undertake his first tour next season under the management of Arthur and Helen Hadley. Several concerts in New York State have already been arranged, and an extensive tour of the Middle West is being planned.

Mr. Brachocki, who is of Polish ancestry, was born in Scranton, Pa., where he received his first musical education and where he made a highly successful appearance as soloist with the New York Symphony, under Walter Damrosch last season. He early attracted the attention of Paderewski, and as his protégé, continued his studies in New York under Sigismund Stojowski, whose assistant he has been during the last season. Mr. Brachocki studied theory and composition at the Institute of Musical Art and won the Seligman composition award of \$600 at the commencement in 1923. Two New York recitals in Aeolian Hall have been arranged for next season, the first on Oct. 8, and the other in December.

Wayne, Neb., Singers Join in Annual May Day Program

WAYNE, NEB., June 7.—The annual May Day festival, the culminating event of the year, was held in the Wayne Normal Auditorium on May 21, under the direction of L. F. Beery. The feature was the presentation of the cantata, "Hiawatha," by a chorus of 100 voices of the college choral classes and the Wayne Choral Society. The assisting soloists were Rollin Pease, baritone, of Chicago; Raymond Carr, tenor of Des Moines, and Mary Fitzsimmons of Omaha, Neb., soprano. A cantata was also given by a chorus of 200 voices from the Normal Training School.

G. SMEDAL.

Huge Audience Greet Gall-Curci in Portland, Ore.

PORTLAND, ORE., June 7.—Amelita Galli-Curci, soprano, assisted by Manuel Berenguer, flautist, and Homer Samuels, pianist, attracted an audience, on May 21, that filled the municipal auditorium. This concert, under the direction of Steers and Coman, was an unequivocal artistic triumph. Mme. Galli-Curci added eight encores to a program consisting of three arias, early Italian songs and numbers in French, Spanish and English. Mr. Berenguer and Mr. Samuels gave distinguished co-operation.

JOCELYN FOULKES.

San Antonio Club Gives Final Program

SAN ANTONIO, TEX., June 6.—The annual "follies" luncheon of the Tuesday Musical Club at the Gunter Hotel ballroom closed the season on May 13. A program directed by Maria Ascarra, was presented by Mrs. E. P. Arneson, Idella Adelman, Jewel Carey, Catherine Clarke, Cecil Nethery, Mrs. Guy Simpson, Mrs. Fred Jones, Fern Hirsch, Bessie Guinn, Mrs. Richard French Spencer, Caroline Treavre, Barbara Brown, Mrs. E. R. Coppock, Josephine

Hornor and Mrs. Robert Scott. The Tuesday Musical Violin Octet, composed of Mrs. Jefferson Peeler, Leonora Smith, Mrs. Leonard Brown, Mrs. E. A. Dubose, Mrs. Eugene Miller, Mrs. Charles George, Corinne Worden, Marjorie Murray and Mrs. Edward Sachs, leader, was also heard. Club members gave a large American flag to the president, Mrs. Eli Hertzberg, who presented handsome gifts to Mrs. A. M. Fischer, Mrs. Alfred Duerler, Mrs. Edgar Schmuck, Mrs. Edward Sachs, Mrs. Stanley Winters, Mrs. L. A. Meadows, Grace Miller, Maria Ascarra, Mrs. F. E. Tucker.

GENEVIEVE M. TUCKER.

LOCAL ORCHESTRA MAKES DEBUT IN OKLAHOMA CITY

Fredric Holmberg Leads Ladies' Music Club Organization in Program of Unusual Interest

OKLAHOMA CITY, OKLA., June 7.—A milestone in the music development of Oklahoma City was passed with the appearance of the augmented Ladies' Music Club Orchestra in the High School Auditorium, under the baton of Fredric Holmberg, dean of the school of music at the State University at Norman. Two years ago the orchestra was organized with fifteen instruments and reorganized last fall at a dinner given by Mrs. Frank Buttram, with the direct purpose of forming a nucleus for a permanent symphony orchestra. Twenty-two members responded to the call, each enthusiastic over the idea, with the result that the personnel increased to thirty-five for the recent concert.

The performance was marked by good tonal balance and the earnest enthusiasm of the personnel of the orchestra, among which are some of the best solo players in the city. Dean Holmberg was an inspiration to his players and gave interpretations marked by fine musicianship. He had developed an attack and rhythm that were admirable and the pianissimo effects were remarkable in so young an organization. The well-rounded program included Symphony in C Minor, Beethoven; "Pace, Pace, mio Dio," Verdi, Mildred Mason; Marche Characteristique, Tchaikovsky; "Arabian Dance," Tchaikovsky; "Parade of Wooden Soldiers," Jensen; duet from "Madama Butterfly," Mr. and Mrs. Earl Vir Den; Overture to "Stradella," Flotow, and "Artists' Life," Strauss. The orchestra will be maintained by subscription until it gets on its feet, although the club will still sponsor the movement.

C. M. COLE.

Wolcott Conservatory Founder Entertains Board and Faculty

DENVER, June 7.—Mrs. Anna Wolcott Vaile, founder of Wolcott Conservatory of Music, entertained members of the governing board and the faculty at her home recently. A report of the activities of the Conservatory during the school year just closing disclosed an exceedingly healthy growth and a broadening of scholastic procedure. Plans for additional expansion were discussed. Dean Edwin J. Stringham will shortly make the journey to Cincinnati to receive the degree of Doctor of Music from the Conservatory there. On June 16, Wolcott Conservatory will confer a similar degree upon Charles Wakefield Cadman.

J. C. WILCOX.

Yankton, S. D. to Have Free Concerts

YANKTON, S. D., June 7.—The Yankton city commission and the Yankton concert band, newly incorporated, have entered into an agreement under which the latter will provide a series of twenty free open air concerts during the season until Oct. 1, with at least twenty members in the band at each concert. It is further provided that the band shall be available for appearance on five public occasions at the request of the city and that the director, to be secured shall train the juvenile band. The city is to pay the band \$4,000 in equal monthly installments out of the funds recently authorized at a city election.

G. SMEDAL.

Dusolina Giannini, soprano, who is to appear six times in New York next season, will be a soloist with the Detroit Symphony in Buffalo in April next.

COAST COMPOSERS' WORKS HEARD IN SAN FRANCISCO

Local Orchestras Play and Loring Club Gives Final Concert of Its Thirty-seventh Season

SAN FRANCISCO, June 6.—Pierre Douillet, San Francisco, pianist, appeared as soloist with the Minetti Orchestra at Scottish Rite Auditorium on May 22, offering his own E Flat Concerto. Another California composer, Frank H. Colby of Los Angeles, was represented by his "Fiesta March." Other numbers played by the orchestra were Mendelssohn's "Italian Symphony," Lacombe's "Zarzuela," Grieg's "Ase's Death" and "Anitra's Dance," and Strauss' "Beautiful Blue Danube" Waltz.

The Loring Club gave the final concert of its thirty-seventh season at Scottish Rite Auditorium on May 20. Wallace Sabin directed the singers in the "Song of the World Adventurers" from F. S. Converse's music for Percy Mackaye's "Masque of St. Louis," two Bach chorales, his own "Song of the Tinker" and other numbers. Appreciative applause greeted a quartet composed of Ruth Mullen, Flora Shennan, Albert Gross and Don Cameron, which sang Brahms' "Gypsy Songs" complete in their original form for mixed quartet, under the direction of Hermann Genss. A spirited reading of Beethoven's Fifth Symphony was given by the Zech Orchestra at California Hall on May 20. Mendelssohn's "Hebrides" Overture, Grieg's "Heart Wounds" and "Spring" and Ole Bull's Melody for String Orchestra and Three Nell Gwynn Dances by Edward German completed the program.

Several members of the San Francisco Symphony, a group of musicians from Los Angeles and the present head of the theory department of the College of the Pacific are among those who have already enrolled for Ernest Bloch's Master Course in harmony, pedagogy, counterpoint, form and fugue, which he will hold during the summer session of the San Francisco Conservatory from June 23 to July 25. Albert Elkus, composer, and Edouard Deru, violinist, will also offer summer courses at the conservatory.

CHARLES A. QUITZOW.

GALLI-CURCI IN PHOENIX

Students Make All-Night Trip to Hear Noted Diva in Recital

PHOENIX, ARIZ., June 7.—Last month witnessed a fitting climax to one of the most interesting seasons that Phoenix has ever known. The Musicians' Club, through its Music Events Committee, Cordelia Hulburd, chairman, brought Amelita Galli-Curci for the most important number on the course. She was heard by a capacity audience that included representatives from nearly every city and town in the State. A party of thirty students at the Normal School at Flagstaff made an all-night trip to be present and were happy to have seats on

the stage. The singer was greatly pleased at the interest manifested by these young persons and greeted them at the close of the recital.

The Villagrana opera class, under the direction of Rafael Villagrana, head of the vocal department of the Arizona School of Music, gave an excellent presentation of "Rigoletto" in the Shrine Auditorium. Franz Darvas, head of the piano department of the school, who found it necessary at a late hour to make his own orchestration, proved himself a capable conductor.

The Musicians' Club at its last meeting of the season, installed new officers as follows: Blanche Port Runyon, president; Cordelia Hulburd, first vice-president; Mrs. C. H. Young, vice-president; Ida Carver, third vice-president; Leila Seavey, secretary; Mrs. Charles Rothacker Sterling, treasurer; Mrs. Harland Gray, auditor, and Mrs. E. A. Folsom, Mrs. H. Aden Enyeart and Mrs. Milton Rasbury, members at large.

ALEIDA V. PRESCOTT.

Elizabeth Gutman, soprano, who recently concluded a successful tour of American cities, has sailed for Europe, where she will give concerts and prepare new programs. Miss Gutman will return to America in August.

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CHICAGO MUSICAL COLLEGE

Eulalia Cornor, student of Edoardo Sacerdote, opened the summer concert series at Lyon and Healy hall with two vocal recitals, June 4 and 6. Olga Cates, of the faculty, is to give two recitals there June 18 and 20. Maude Huston, artist student of Mable Sharp Herdieu, gave a recital at Lake Forest, Ill., on Saturday. Mrs. Herdieu sang in Kewanee, Ill., on Sunday. Belle Forbes Cutter was engaged to sing Tuesday evening at the graduation exercises at Michael Reese hospital.

AMERICAN CONSERVATORY

Virgil Smith, Merrie Boyd Mitchell, Miriam Herr, Ruth Walker, Violet Tait, Francis Martin, Hulda Blank and Esther Arneson have been selected to participate in the commencement exercises to be held at the Auditorium Theater, June 17, under the direction of Adolf Weidig. Karleton Hackett will deliver the address.

GUNN SCHOOL OF MUSIC

Leonore Kraemer, a pupil of Adolf Muhlmann, head of the vocal department of the Gunn school, has been engaged as vocal teacher for the Musical School of Cumberland, Iowa. Agnes Ziegenhagen was invited to sing for the Rogers Park Women's Club recently. Leonore Finkelstein and Miriam Knauf sang at the *Daily News* radio station on recent programs. Members of the Muhlmann Opera Club are preparing a reception and supper to follow a performance of "Carmen" at the Blackstone Theater.

LENOX STUDIOS

Janet Abernathy, Gladys Ball Bischoff, Gwendolyn Fouse, Matilda Jessup, Maribel Miller and Margaret Walbank, pupils of Lucie Lenox, received their friends at an informal afternoon of song at Parkview Manor Hall, Oak Park, today.

ANNA TOMLINSON SCHOOL

Anna Tomlinson Boyd has just been notified of her selection by the advisory editorial board from Washington, D. C., as one whose achievements have entitled her to a place in "Women of America," a volume devoted exclusively to American women who have accomplished something worth while in their profession. The book covers the fields of science, art, literature, music, the drama, education, politics, social welfare, home-making and philanthropy. The standard for inclusion is the same as that which has been maintained in "Who's Who in America."

CECILE DE HORVATH STUDIO

Cecile De Horvath gave a piano recital in Quincy, Ill., last month. Betsy Brown, her pupil, played at the Evans-ton Woman's Club, the Congregational Church, the Sherwin Hotel (twice), Endeavor Presbyterian Church and Humboldt Park Hall. Virginia Hill, Amy Degerman, Elizabeth Dollison and Helen Monroe have also been heard recently.

ELLEN KINSMAN MANN STUDIO

Ethel Mary Lilton, contralto, has been engaged as soloist at the Jefferson Park Presbyterian Church. Helen Westfall sang at the memorial services of the Commonwealth Edison American Legion on May 30. Louise Bowman has just signed a contract with the Redpath Chautauqua for a ten weeks' tour commencing June 14.

Schipa Publishes New and Old Songs Through Forster

CHICAGO, June 7.—Tito Schipa, tenor, continuing his career as song writer, has prepared three songs for publication, and these will be issued by Forster Music Publisher, Inc., coincident with the release of Victor records of them made prior to Mr. Schipa's departure for Eu-

rope. The songs, which appeared on Mr. Schipa's programs last season, are "Song of Cuba," the tenor's vocal arrangement of a Liszt "Liebestraum" and his own edition of Cesti's ancient "Farfalletta." These are not the tenor's first publications, as he has written many songs in various styles, some of which have been made popular by various dance orchestras in this and other cities.

Potter to Be Assistant Manager of Chicago Musical College

Howard E. Potter, who has been Mary Garden's personal representative for the past four years, has been made assistant manager of the Chicago Musical College. Mr. Potter has been identified with prominent artists since 1900, when he represented Lillian Nordica. Among the other distinguished singers with whom he has been associated are Emma Calvé and the late David Bispham.

American Opera Society Commends Victor Herbert's Works

CHICAGO, June 7.—The American Opera Society of Chicago has issued a recommendation that "all companies incorporated in the United States immediately add to their repertory, the operas 'Natoma' and 'Madeleine' (or other grand operas) by the late and great Victor Herbert." The Chairman of the Society is Mrs. Archibald Freer. Mrs. Rockefeller McCormick is honorary chairman.

Cave Thompson in Piano Program

CHICAGO, June 7.—Cave Thompson, a blind pianist who has figured in this city's musical life for the past twenty-five years, returned to the concert stage on Sunday, playing at the Studebaker Theater. His program included Schumann's Sonata in G Minor, Mendelssohn's Prelude and Fugue in E Minor, shorter compositions by Chopin, D'Alberty, Scriabin and Liszt, and ended with Sibelius' "Finlandia." The pianist's style is marked by beauty of tone, taste and skill in execution, simplicity and musicianship. He has, also, individuality, and this gives his music freshness and interest.

Fort Dearborn Male Choir Sings

CHICAGO, June 8.—The Fort Dearborn Male Choir gave its third annual concert at Kimball hall last night under the direction of Carlisle Tucker. William Lester's "The Ballad of the Golden Sun," set to a text by Frederick Martens, was the most ambitious item of a diverse list. In this, the composer, who was present in the office of accompanist, displays great freedom in the treatment of both harmonic and rhythmic problems. Rhea Bollman, soprano, sang two incidental solos, and was heard later in songs of appealing character. Some music of Henry Purmort Eames, a Chicago pianist, was sung by the Club with the composer at the piano.

Muenzer Trio Completes Season

CHICAGO, June 7.—The Hans Muenzer trio has completed its second American season, in which it has given a series of five Chicago recitals, and appeared in many club programs. Among the latter were two concerts arranged for the City Club of Chicago. Forty-five concerts have already been booked for next season. The trio, which was organized in Europe before the war, consists of Hans Muenzer, violin; Hans Koelbel, 'cello, and Rudolf Wagner, piano.

Oscar Saenger Will Open Summer School in Chicago

CHICAGO, June 10.—The Oscar Saenger Summer School will be opened in this city on June 16, remaining in operation until July 26, at 2126 Lincoln Park West. Students have enrolled from many states, from Canada and from Mexico. Mr. Saenger offers scholarships both for private vocal lessons and for his opera class. Preliminary examinations will be held on June 14 and 15.

Suburban High School Holds Festival

CHICAGO, June 7.—Mary Harkins, 'cellist; Ernest McGrath, tenor; Elizabeth Conner, soprano, and Arthur Farrell, pianist, were soloists in the May Festival given by the choruses and orchestra of the Oak Park and River Forest High School on May 13 and 15, under Anton H. Embs. Schubert's "Unfinished" Symphony, the Andante Cantabile from Tchaikovsky's Fifth Symphony, portions of Mendelssohn's "Midsummer Night's Dream" music and Nicolai's "Merry Wives" Overture were

among the orchestral numbers. The chorus sang the opening chorus from "Cavalleria Rusticana," and excerpt from Rubinstein's "The Tower of Babel" and several other numbers.

SCHUMANN HEINK VISIT IS TERRE HAUTE FEATURE

Contralto's Art Thrills Indiana Audience—Music Week Brings Daily Concerts

TERRE HAUTE, IND., June 7.—Ernestine Schumann-Heink appeared in a recital, given under the auspices of the Woman's Department Club, before a large audience which gave rapt attention to her remarkable art. The artist sang with the old-time freshness of voice, thrilling her hearers with her dramatic power. Florence Hardemann, violinist, in her two groups of solos made a fine impression. Katherine Hoffman played beautiful accompaniments. The disabled soldiers of the city were guests of the singer at this concert.

Mme. Schumann Heink was entertained at a joint banquet of the American Legion and the Lion's Club on the day of her concert. She gave a talk to an interested audience.

National Music Week was celebrated at Saint-Mary-of-the-Woods by daily concerts of American music, folk music; a program music contest, and other events reviewing periods in musical history, symphonic and operatic music and music of many lands. The year-end recital consisted of violin, voice and piano numbers presented by the Misses Pryor, Keliher, O'Donnell, Schwartz, McPartlin, Lloyd, Boos, Usher, Moore, McCarty, Walters, Thedieck, Locklin.

The Music Club presented Mary Watson, pianist, in a recital which won great favor for the soloist, who has been trained under L. Eva Alden. She was enthusiastically received, being especially successful in her modern group by Whit-horne and Debussy and in MacDowell numbers.

L. EVA ALDEN.

New Albany Club Gives Annual Concert

NEW ALBANY, IND., June 7.—The Treble Clef Club gave its annual concert recently, singing three groups of songs, among which was the "Water Spirits' Revenge," by Karel Bendel and a Russian Folk-Song, arranged by Kurt Schindler. A composition, "Flower of Dreams," by Joseph W. Clokey, native of New Albany, now at the head of the music department of Miami University, Oxford, Ohio. The soloist was Ray Rudy, a native of this city and now organist and choir director in Princeton, N. J. He was heard in Mozart's Sonata in A, Liszt's "Liebestraum," and Chopin's Scherzo B Minor and two encores. He was warmly greeted. Mrs. James Forman is president of the club; Mrs. John Shrader, secretary and treasurer; Mrs. Henry Terstegge, director, and Elizabeth Hedden, assistant director.

REBECCA C. THOMPSON.

Emmy Krueger Cancels Chicago Concerts

In order to report for rehearsals in Bayreuth on June 23, Emmy Krueger, engaged to sing soprano rôles at the Festival, cancelled her engagement with the Chicago Sängerkunst festival this week. By special arrangement with Siegfried Wagner, Miss Krueger had expected to postpone her arrival at Bayreuth until July 2; but Dr. Karl Muck, Festival conductor, insisted upon all artists reporting on June 23. Miss Krueger will return to America early next year to give recitals.

Singers May Find Rare Treasures in American Songs, Says Baritone



Photo by Fernand de Guedre

Edward Poole Lay, Baritone

CHICAGO, June 7.—"The young American composers have opened a mine of song riches, if one cares to search among the new works and select the pure gold from the dross," says Edward Poole Lay, baritone.

"For instance, I use on my programs a beautiful song by Clarence Olmstead, 'Thy Sweet Singing,' which is invariably liked by the audience. I wonder why I have never heard it on programs of other singers.

"The concert singers in America can do much for American music if they will place the songs of their compatriots on their programs and give them the careful preparation they deserve. Of course this means lots of work searching among the songs of the young composers, but artists will be well repaid by the discovery of new and exquisite songs."

Mr. Lay, whose musical star has been rapidly rising since he graduated from Amherst College two years ago, was attracted to the concert stage by the success that attended his appearances as soloist with the college glee club. He was leader of the glee club on a New York visit.

He is returning to Europe this summer, where he will study under Mühlh, in Sussex, and will then visit France, Germany and Austria.

"Although I played the piano when I was seven years old," he says, "I had no thought of music as a career until I went to college. The Boston Symphony used to come to Northampton, and its music was enough to make me dream of a musical career. I sang in the glee club, and that clinched the matter."

Orville and Patti Harrold Aid Dresser Fund in Vincennes Concert

VINCENNES, IND., June 7.—Orville Harrold, tenor, and his daughter, Patti Harrold, appeared in a concert for the benefit of the Paul Dresser Memorial Fund, in the Junior High auditorium on the evening of May 30. The singers were each heard in groups of solos, including "Way Down in Old Indiana" and "On the Banks of the Wabash," the words of which were written by Paul Dresser, and excerpts from several operas, sung in costume. The artists, with Emil Polak at the piano, were given a cordial reception and sang many encores.

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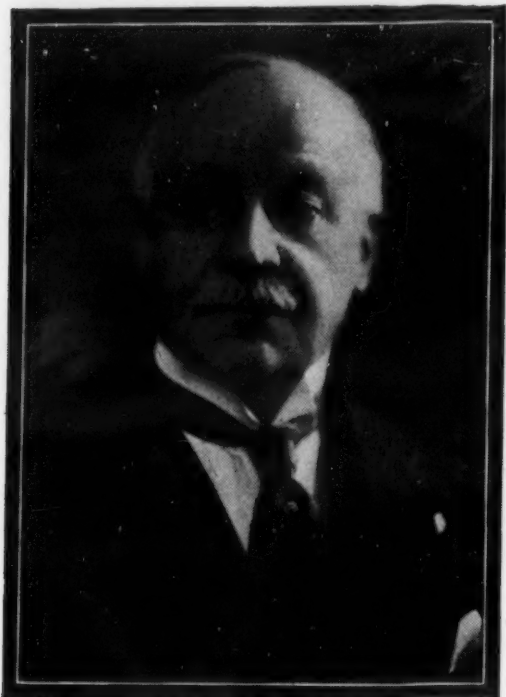
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Albert Ruff Will Give Lectures on the Voice to Los Angeles Pupils



Albert E. Ruff, Singing Teacher

Lectures on the anatomy of the voice, on voice production and other matters pertaining to the singer's art are included by Albert E. Ruff in his plan for

the summer classes he is to conduct in Los Angeles, Cal., from June 23 to July 28. Subjects to be taken up in the lecture course he will deliver in the University of Southern California are voice culture in general, including speech; the cause of breakdown and means of restoration; the cause of the nodules and their removal and breathing from the point of view of nature and muscular action.

Mr. Ruff's singing classes will be held in the Zoellner Conservatory, which was founded by the Zoellner String Quartet.

A pupil in violin playing of Henry Schradieck, Mr. Ruff also studied theory under Hans Richter and composition with Karl Reinecke. The physiology of the throat he took up at the University of Leipzig under Dr. Carl Ludwig Merkel, author of "The Larynx."

Among the celebrated singers who have studied under Mr. Ruff are Geraldine Farrar, Marjorie Dodge, Anna Fittiu, Olive Fremstad and Eugene Cowles.

Mr. Ruff will return to New York in September.

European Engagements for Mme. Cahier

Mme. Charles Cahier, contralto, who is now in Europe, will appear as a guest in opera in Paris and Berlin and is to sing at the Strauss Festival in Weisbaden. Another engagement is in Prague, where Mme. Cahier will sing in Ernest Bloch's setting of Psalm 22.

Harold Milligan Spends Holiday in West Indies

Harold Milligan, composer, pianist and organist, is spending a holiday in

Jamaica, West Indies. Mr. Milligan, who is organist in the Park Avenue Baptist Church, has given, in association with Olive Nevin, many lecture-recitals, entitled "Three Centuries of American Music," this season.

Zabelle Aram Sings in Jordan Hall

BOSTON, June 9.—Zabelle Aram, soprano, gave a recital in Jordan Hall on Sunday afternoon, June 1. She sang arias from "Sonnambula," "Lakmé" and "Il Barbiere di Siviglia," and a group of Armenian songs. Miss Aram possesses a warm and sympathetic voice which she employs with vocal skill and with commendable musical sense. Her coloratura work is especially noteworthy for its flexibility and sureness of intonation. Her interpretations had distinct charm and imaginative quality. William F. Dodge, violinist, assisted with two groups of violin solos which he played with skill and taste. Alfred de Voto was an able accompanist.

HENRY LEVINE.

Os-ke-non-ton to Spend Summer with Mohawks in Canada

Os-ke-non-ton, Indian singer, will spend the summer with his Mohawk tribe in Canada, living a primitive life once more and gathering new material for the distinctive programs he will give next season. One of these is on the Town Hall list. Os-ke-non-ton's final appearance in New York this season was before the Rotary Club, which was impressed by his artistic readings of baritone songs. This appearance was the climax of ninety-five engagements in America in the course of the musical year.

G. F. B.

Dunning System Pupils Give Program in New Bern, N. C.

NEW BERN, N. C., June 7.—Mrs. H. E. Barlow presented her pupils in a four-piano recital in the Masonic Theater recently when "A Trip to Music-Land," a motion picture demonstration of the Dunning System, was a feature of the program. Pupils from the ages of five to seventeen participated in duets and trios by Schubert, Mendelssohn and Spross. All played splendidly.

Joyce Bannerman will make her first concert tour next season under the management of Annie Friedberg. A recital of soprano songs is on the Aeolian Hall list for Nov. 1, when Miss Bannerman will be assisted by Walter Golde, accompanist.

LOCAL MUSICIANS PRESENT PROGRAMS IN CLEVELAND

Musical Association Gives Final Concert of Season—Organists Elect Officers

CLEVELAND, June 9.—The last concert of the season by the Cleveland Musical Association was given in the ballroom of Hotel Cleveland on June 3. A delightful program was presented by Louise Munsie, who gave two interesting piano groups, and Janet Watts, soprano, who was heard in arias and French, German and English songs. Miss Watts recently won admiration in the performances of the opera, "Alglala," in Akron. The program was concluded with two numbers, played by the Francis Trio. Augustine Mendoza and Mrs. Albert Riemenschneider provided the accompaniments.

A large audience filled the Assembly Hall in the Hollenden Hotel on June 6, when Franklyn Carnahan, pianist, presented a group of talented pupils in a students' recital. Several on the program have already won successes in concert. On the list were Garnetta Griffith of Alliance, Elvin Schmitt, and Alma Schirmer.

Students of the Ringwall Institute of Music gave an attractive program in the ballroom of the Woman's Club on June 1. They were assisted by Orpha Towl, soprano; Hans Ritschl, baritone, and the Ringwall Orchestral Ensemble, Rudolph Ringwall, conductor.

The annual meeting of the American Guild of Organists was held in Emanuel Episcopal Church recently, and the following officers elected: Russell Morgan, dean; Ferdinand V. Anderson, sub-dean; Mrs. J. Powell Jones, secretary; Carlton Bullis, treasurer, and Jessie Havill, registrar.

Irma Rea, young Cleveland soprano, has returned to Italy for further study. Miss Rea will make her headquarters in Milan.

FLORENCE M. BARHYTE.

Flushing Club Gives Operetta

FLUSHING, N. Y., June 7.—The Woman's Choral Club, which won the highest percentage in a recent contest, presented an operetta, "The Feast of the Little Lanterns" before an audience of 800 persons. Mrs. A. Walsh is president of the Club and Agnes Shaw, director.

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Mr. Hart's playing, both of his solo numbers and the accompaniments of the evening, was marked for its ample technic and warmth of expression.

Dunkirk, N. Y. Evening Observer

Mr. Hart, the accompanist, was especially fine and added a great deal to the presentation of the numbers.

Mr. Hart has been identified with such artists as Paul Althouse, Mary Allen, Inez Barbour, Esther Dale, Kathryn Meisle, Corinne Rider-Kelsey, Marjorie Squires, Louise Stallings, Havrah Hubbard, Roderick White and many others.

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COURBOIN ROUSES CINCINNATI THROG

Organist Gives Program on New Instrument—Herbert Work Attracts

By Philip Werthner

CINCINNATI, June 7.—Charles M. Courboin gave an interesting organ recital on the new Music Hall organ on May 25. He presented a varied program, ranging from J. S. Bach to Ravenello, whose "Christus Resurrexit" made a fine impression. A Largo by Saint-Saëns, and a Passacaglia by J. S. Bach also aroused the audience to a high pitch of enthusiasm. A number of shorter works by Schumann, Franck and Lemare were also given.

The Milton Aborn Opera Company opened its second week at Keith's with Victor Herbert's "Sweethearts" and again attracted large audiences. Ralph Brainard and Helena Morrill carried off the honors and George Bogues and Edith Bradford were also effective. The chorus was in fine form. When word reached the Opera House of the death of the composer the rehearsal was suspended for a half hour.

Ralph Lyford was director of the Conservatory orchestra and chorus in a concert on May 26. He is a well schooled conductor and the playing of the "Oberon" Overture was spirited. The orchestra also accompanied Rubin Phillips, who played the Gounod-Wieniawski "Faust" Fantasia; Lyda Darlington in a Rossini aria; Webster Taylor in Beethoven's Concerto in E Flat, closing with a dramatic performance of scenes from "Olaf Trygvason" by Grieg, in which Lucy De Young did brilliant work. The orchestra, chorus and director shared in the applause.

Porter Musical Association Presents Students in Recital

BOSTON, June 9.—Pianoforte pupils, studying with the members of the Porter Musical Association, were heard in a recital that was acclaimed by a large attendance of music lovers on June 7. The Porter Musical Association, named after F. Addison Porter of the New England Conservatory, comprises Mr. Porter's post-graduate students, who in

turn have large classes of pupils. These teachers hold monthly meetings and their pupils give monthly recitals throughout the season. Those appearing were Clara Herscovitz, Josiah Greenberg, Eleanor Moats, Shailer Hascall, Phyllis Houser, Eleanor Wiles, Gertrude Pride, Lillian Wintman, Minnie Gruber, Pauline Wood, Elizabeth Draper, Betty West, Roy Smith, Dorothy Griffen, Flora Brown, Ethel Krute, Sarah Winecor, Genevieve Wakeling, Harold Rubin, Louise Friedman, Irene Miller, Katherine Gruber, Wilbert Marshall, Marjorie Houser, Martha Cantor, Esther Lapidus, Grace Cronin and Monica Marshall. The Porter Pianoforte Summer School, F. Addison Porter, director, will convene on June 30 and will continue for five weeks. W. J. PARKER.

Pupils of Gertrude Dueheana Appear in Operatic Concert

BOSTON, June 5.—Gertrude Dueheana presented her pupils, Helen Mahler, Helene Norwood, Zari Harpootlin and Ida May Shute, in an operatic concert in Steinert Hall, on the evening of June 3, before an appreciative audience. Assisting the young artists were Francis Chantreau, tenor, and Charles Kallmann, baritone. The singers acquitted themselves in an artistic manner, and Mme. Dueheana was complimented for her painstaking work. The program included arias and duets from "Traviata," "Carmen," "Mignon," "Butterfly," "Bohème," "Trovatore," "Forza del Destino," "Coe d'Or" and "Aida," and songs by Cadman, Arditi, Winter Watts and a number arranged by William Arms Fisher. Gertrude G. Bradley was an able accompanist. W. J. PARKER.

Cincinnati Conservatory Students Com- pete for Piano Prize

CINCINNATI, June 7.—Sadie McAlister of Tupelo, Miss., carried off first honors in the Shailer Evans piano contest, recently conducted by the Cincinnati Conservatory. Miss McAlister, who is a pupil of Dr. Karol Lisznowski, won a set of six volumes of Grove's Dictionary by her effective playing of Chopin's Fantasia in F Minor. Jean Frances Small, a pupil of Mr. Evans, was accorded honorable mention. Albert Berne and John Hoffman, voice teachers at the Conservatory, presented pupils in recitals recently. Mary Sims, head of the theory department of Kidd Kay College, Sherman, Tex., returns to the Conservatory to teach harmony during the summer session. Marjory Garrigus Smith disclosed talent in her recital at the Conservatory recently. Her program included Brahms' Sonata in F Minor, works by Rachmaninoff and Palmgren and three compositions by Liszt. Mrs. Smith is a pupil of Marcian Thalberg and is accompanist for Mme. Reiner. PHILIP WERTHNER.

Helen Jeffrey and Harold Bauer Appear in Albany Programs

ALBANY, N. Y., June 7.—Helen Jeffrey, violinist; Margaret A. DeGraff, harpist; Franz Lorenz, cellist; John Lloyd, tenor, and J. Austin Springer, pianist, gave a program in Chancellor's Hall, under direction of the Albany Mothers' Club, recently. Miss Jeffrey's work aroused enthusiasm, among her numbers being Larghetto by Handel, "Chanson Indoue" by Rimsky-Korsakoff-Kreisler, and "Introduction et Tarantelle" by Sarasate. Mr. Springer played his own "Chanson d'Amour" and accompanied the other artists. Harold Bauer, pianist, gave a program on the following evening and presented a group of his own compositions, "Tunes from the Eighteenth Century," which include "Ye Sweet Retreat," "Horley," "Berberimus Minuet," "Dolce far niente" and "Flourish." W. A. HOFMANN.

OUT-DOOR SCENE FOR PALO ALTO PAGEANT

Stanford Students Stage Their Own Work—Choir and Glee Club Heard

By Chester Wing Barker

PALO ALTO, CAL., June 7.—More than 200 Stanford women students appeared in "The Legend of the Laurel," a pageant written and produced by themselves as the first of what is hoped will be annual May events. An old Greek story formed the basis of the plot, and music was written and adapted for it by six Stanford women. An orchestra of twenty-five played the score. The pageant was given in the natural amphitheatre on the shore of Lake Lagunita.

The A Cappella Choir of the College of the Pacific, under Dean Charles M. Dennis, made its first appearance at Stanford University on a recent Sunday afternoon. The assisting organist was William Riley Smith. The choir gave an inspiring program of Italian and Russian chorales at the Memorial Church.

The Stanford Glee Club Quartet sang at a recent dinner of the Palo Alto Business and Professional Women's Club. The 1925 class of Leland Stanford University gave as its annual junior opera recently "So This Is Eden" with a book by George Thompson, and music by campus composers. This year's production was notable for its colorful staging, its well drilled chorus, and its music, which included a melodious number, "Celestina," by Alice Dodds.

Recent Community House concerts, given on Sunday afternoons, included programs by Martin D'Andrea, tenor, and Donnil Hillis, pianist, both of Stanford University, with R. Willis-Porter at the piano; three piano pupils of Mabel Marble, of the Castilleja School music faculty, assisted by Rita Durkheimer, soprano, and by Alice Qualman, Ethel Burnham and Hollis Yerrington, in capable interpretations of Chopin, Beethoven and modern French composers.

Lovette Pupils Heard in Washington

WASHINGTON, June 6.—A recital arranged by Eva Whitford Lovette, mezzo-soprano, for the Colonial Cavaliers in the Washington Club recently brought forward two of Mrs. Lovette's pupils who acquitted themselves with great credit. They were Edythe Crowder, soprano, of Shreveport, La., and F. Edmund Boyer, tenor, of this city. Bertha Thompson Nelson of Teague, Tex., T. S. Lovette's pupil, also appeared on the program. On another date Mrs. Nelson and Miss Crowder gave a joint recital for the Colonial Dames in their club house.

Florence Irwin Tracy Presents Pupils

UPPER MONTCLAIR, N. J., June 7.—Pupils of Florence Irwin Tracy were heard in three music week concerts given in her studio. Piano numbers, songs and an instrumental ensemble made up the programs.

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CEDAR RAPIDS HOLDS ELEVENTH FESTIVAL

Kathryn Meisle Gives Notable
Recital—Minneapolis
Forces Heard

By Max Doehtler

CEDAR RAPIDS, IOWA, June 7.—The May Festival, which was sponsored by Coe College for the eleventh time, proved to be one of the most successful ever held. The first concert was given by Kathryn Meisle, contralto. Her singing was received with enthusiasm and she was recalled several times after each of the

five groups. Her pleasing personality and her dramatic power in such numbers as "The Erl-King," won her the praise of her audience. Isaac Van Grove was the accompanist.

Three concerts were given by the Minneapolis Symphony, under Henri Verbrugghen. A children's concert was heard by a packed audience of eager youngsters up through high school age. Among the most popular works was Grieg's "Peer-Gynt" Suite and Liszt's Second Rhapsody.

The afternoon and evening programs were symphonic in character, the soloist in the evening being Lenora Sparkes, soprano, who sang two arias from Mozart's "Marriage of Figaro" and an aria from "Carmen." Beethoven's Second Symphony and Tchaikovsky's Fourth Symphony brought forth deserved enthusiasm.

A state-wide contest of public school bands, orchestras and choruses was held last month under the auspices of the Iowa Public School Music Activities Association, in the new Benjamin Franklin High School. The judges were Osbourne McConathy of Evanston, Ill.; George L. Pierce of Grinnell, Iowa, and George L. Hubbard of Sioux City, Iowa. Schools receiving first prizes in the various divisions were Cedar Rapids and Sheldon. Other awards were made to schools from Mt. Vernon, Hampton, Williamsburg and Rockford. Alice Inskeep, local supervisor, did much to make the contest a success.

"ELIJAH" AT MT. PLEASANT

Iowa College Hears Ethelynde Smith and Rollin Pease at Festival

MOUNT PLEASANT, IOWA, June 7.—The Iowa Wesleyan College Chorus, assisted by Rollin Pease, baritone, and directed by Dean Charles W. Mountain, presented "Elijah" Wednesday night, May 27, concluding a four-day festival. Other solo parts were taken by Florence Gates, soprano; Helen Wahl, contralto, and Russell Ewart, tenor. The festival opened with "The Chimes of Normandy," followed on Saturday by a concert given by the school children. On Monday afternoon the College double quartet gave a concert, followed in the evening by a recital by Ethelynde Smith, soprano. The College Orchestra, conducted by Marie E. Briel, gave a program on Tuesday afternoon.

In order to popularize music at Iowa Wesleyan College, one period a week is given over to Charles W. Mountain, dean of the Conservatory, who leads the student body in community singing. This was an experiment at the college during the past year, and it proved so interesting and worthwhile that plans are being made to make it a permanent feature.

C. T. RYAN.

WICHITA SCHOOLS MERGE

"Three Arts Conservatory" Formed—Hear Works by Local Composers

WICHITA, KAN., June 7.—A new school of music has been organized here recently by the merging of seven of the schools organized last year. The new school, to be known as the Three Arts Conservatory, is under the presidency of Otto L. Fischer, and occupies a suite of rooms in the Butts Building. With a faculty of twenty, it offers instruction in piano, voice, violin, cello, expression and dancing.

The Wichita Musical Club presented its annual concert of the works of Wichita composers at the Central Intermediate High School on May 20, before the largest audience that has ever assembled for one of these concerts. The composers represented were T. L. Krebs, Mary Hamilton Myers, Mabel Dorsey

Moore, Buena Carter, Baird Hamlin, Donald Williams, Robert Rogers, Frances Fritzen, Mrs. E. Higginson, Verna Moyer, Samuel Burkholder and P. Hans Flath. The artists presenting the various numbers were the Miller Orchestra, under P. Hans Flath, a chorus and quartet composed of Mrs. Carl Johnson, Mrs. Sue Webb Fulton, Roy Campbell and M. Marts and conducted by Roy Campbell, with Mrs. Campbell as accompanist; Marcia Higginson, Mabel Dorsey Moore, La Wanda Durkin, Mrs. Howard Cohn, Frank Durkin, John Campbell, Flora Bennett Hay, Frances Fritzen, Mrs. John Woods, Grace Marie Becker, Elsie Randall Needles, Laura Jackman, Samuel Burkholder.

Two recitals were given on Friday and

Saturday night at the Broadview Roof Garden by the Florence Otis Concert Company, with Florence Otis, soprano; Lillian Pringle, cellist, and Miss Dougherty, pianist. The recitals were under the auspices of Lawton Camp of the United Spanish War Veterans, and were largely attended.

T. L. KREBS.

Pauline Cornelys and Richard Bonelli Re-engaged for Monte Carlo

Pauline Cornelys, soprano, and Richard Bonelli, baritone, have been re-engaged for the opera in Monte Carlo. Miss Cornelys will add several rôles to her repertoire for next season, and Mr. Bonelli will appear in twenty performances.

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WINNIPEG MUSICIANS CLOSE ACTIVE YEAR

Women's Club Elects Officers
—Philharmonic Society and
Male Choir Heard

By Mary H. Moncrieff

WINNIPEG, CAN., June 7.—The Women's Music Club has elected the following officers for next year: Mrs. J. Y. Reid, president; Mrs. E. M. Counsell, vice-president, and Mrs. James H. Elliott and Mrs. R. Y. Kilvert, members of the board of directors. The Philharmonic Society, under Hugh Ross, gave Vaughan Williams' "Sea" Symphony and Stanford's "Songs of the Fleet" at its closing concert. The soloists were R. T. Halliley and Mrs. Sydney Phillips.

The Male Voice Choir gave its last concert of the season in a vast auditorium which is used for skating in the winter. The soloists were R. T. Halliley, Eric Hulatt, J. R. Wood and T. Kent. Manitoba's musical competition had a record list of entries this season and was a pronounced success. The adjudicators were Dr. Fricker of Toronto and Dr. Lyon and Dr. Fryer of London, England. Rhys Thomas, veteran vocal teacher, has gone to Naples, Italy, for the summer. Dr. R. D. Fletcher, a prominent local physician, is the new organist of St. Luke's Anglican Church.

Sousa Leads 2000 Musicians at Shriners
Conclave in Kansas City

KANSAS CITY, MO., June 7.—For the three days of the conclave of the Ancient Arabic Order of the Mystic Shrine, June 3 to 5, this city has been flooded almost continuously with the music of fifty-six bands and many organizations of chanters. The musical feature of the convention, one causing more enthusiasm than any event planned for the entertainment of the thousands of visiting Shriners, was the massed band of over 2000 musicians, conducted by John Philip Sousa at the Muehlebach Field on June 4. More than 30,000 persons applauded and cheered a program of well-known marches and songs. The bands represented orders in practically every part of the country. **BLANCHE LEDERMAN.**

Main Line Orchestra Ends Its Season

ARDMORE, PA., June 6.—The Main Line Orchestra, conducted by Adolph Vogel, ended its season with a concert which formed a fitting climax to the year's activities. "Finlandia" was played by request and other numbers were by Wagner, Suppé and Tchaikovsky. George B. Tompkins, clarinetist; Fred Patton, violinist, eleven years old; L. Wayne Army, cellist, and Frederick Patton, trumpeter, were soloists.

Atlanta Organist Gives Program

ATLANTA, GA., June 7.—Lily Allen, member of the American Guild of Organists, Georgia Chapter, gave a recital in the West End Presbyterian Church on May 27. Mrs. Florence Golson Bate-

man, composer and soprano, assisted. Miss Allen's numbers were Fantaisie, Dubois; Toccato, Dubois; Suite Gothique, Boëllmann; "Il Neige," Bemberg and "A Song of Thanksgiving," Allitsen. Mrs. Bateman's numbers included a group of her own songs, "The Bird with a Broken Wing," "A Message,"

END BURLINGTON SERIES

Vermont Symphony Completes Its Second Season

BURLINGTON, VT., June 7.—The Burlington Symphony, Joseph F. Lechnyr, conductor, brought its second season to a close with a concert in the Majestic Theater recently. The capacity audience was in an expectant mood and gave the leader and men vociferous applause for its performance of Beethoven's Fifth Symphony. Other numbers on the program were by Liszt, Schubert, Delibes, Mozart and Halvorsen. The soloist was Marie Chaperon, soprano, who aroused enthusiasm for her singing of "Vissi d'Arte" and a group of songs in English. Another musical event which attracted a large audience was the program given by the Reserve Officers' Training Corps Band of the University of Vermont, of which Mr. Lechnyr is also leader. The band was assisted by the men's and women's glee clubs. The soloists were Marshall E. Mower and Wilfred W. Eisenwinter and the accompanists, Harley E. Wilson, R. W. Dawson and Dorothy Barrows.

Henry Hadley Succeeds Victor Herbert
at Willow Grove Concerts

Henry Hadley, associate conductor of the Philharmonic Orchestra, is taking Victor Herbert's place as leader of orchestral concerts in Willow Grove, Pa. Mr. Hadley lately returned from Europe, where he conducted performances of his music at important concerts. His success in Stockholm resulted in an invitation to succeed Georg Schuevoigt as conductor of the Konsertforening Orchestra; and although Mr. Hadley's work in America precludes his accepting the post permanently, he will return next season as guest conductor.

Lotta Van Buren to Spend Summer in
English Village

Lotta Van Buren, who specializes in playing the clavichord and virginal, sailed on May 31 on the steamer Albania to spend the summer in Surrey, England. There she will be associated with Arnold Dolmetsch, whose shop for copying old instruments is situated in an attractive village. Miss Van Buren will return to America in the autumn and next season will tour with Lucy Gates, soprano, in Mozart programs.

Wurlitzers to Exhibit Rare Violins

Rare violins, including two Stradivari belonging to the half-million dollar collection purchased in Glasgow last year, will be exhibited by the Rudolph Wurlitzer Company in their branch on Forty-second Street during the Democratic Convention.

"Rest," and "Little Boy Blue." A demonstration of the Fletcher Music Method was given by the pupils of Julia Oliver Eckford at Washington Seminary recently. A similar program was given by Miss Eckford's class at the Peachtree Heights School, on May 30.

HELEN KNOX SPAIN.

WATERLOO FORMS CHORUS

B Natural Club Sponsors New Society—
Officers Elected

WATERLOO, IOWA, June 7.—A choral society will be organized by the B Natural Music Club in response to the demand for public appearance of club members. The new musical organization will be organized and directed by Mrs. Harold F. Smith, who has trained all the groups of musicians who have contributed to programs in the last year. Mrs. G. E. Shoemaker was elected president at the last meeting of the year, when a program of original compositions was given by members. The Club, which was organized in 1912 by twelve young women, is limited in membership to thirty-five members. It has adopted the four-year course of study prescribed by the Iowa State Federation. Mrs. C. R. Sanborn is chairman of the program committee. **BELLE CALDWELL.**

Grace Northrup Sings for Norwalk
Choral Art Society

NORWALK, CONN., June 7.—At the concert of the Choral Art Society, Roy W. Steele, conductor, on May 27, Grace Northrup, soprano, was the soloist. Miss Northrup who possesses a well cultivated voice, combined with splendid diction and phrasing, showed every attribute of a true artist. The enthusiastic response indicated that she had her audience with her at all times. In addition to the aria "With Verdure Clad" from Haydn's "Creation," which she sang in true classical style, she was heard in a group of four songs by American composers and also in the solo parts in the choral arrangement of "Great Is Jehovah" by Schubert and "The Banner of St. George" by Elgar, in all of which she was markedly successful.

LOCAL ARTISTS FILL NEW ORLEANS LIST

Singers and Instrumentalists
Join in Benefit Concert
—Trio Heard

By H. P. Schertz

NEW ORLEANS, June 7.—A musicale was given for the benefit of the Blenk Memorial Home recently. Mrs. F. L. Galvin, whose soprano solos were a feature of the concert, arranged the program. Others who took part were Alice Johnson, Alfred Christy, Adrien Freiche, Zeldia Huckins, Harry McGhee and Mary V. Malony.

Florence Otis, soprano; Lillian Pringle, pianist, and Mildred Dougherty, cellist, gave a program that included folk-songs, and modern lyrics at the Jerusalem Temple recently.

The Cultural Clubs united in an artistic concert, given by the Novelette Trio, composed of Lucienne Lavedan, harpist; Gladys Pope, violinist, and Mrs. Chester Lob, cellist.

Virginia Schmidt, soprano; Cassius E. Jolly, pianist, and Ione Chisholm, violinist, were the soloists in a recital at the New Orleans Conservatory on May 26.

Estelle Grevemberg, violinist, has arrived in Pisek, Bohemia, for a course of study with Ottokar Sevcik, according to advices received by relatives here. Miss Grevemberg left for Europe early in April.

Harry Mendelsohn, director of his own concert band, has opened the season at City Park and will continue during the warm weather. Prominent singers and instrumentalists will be heard as soloists on various programs.

Mrs. Lownes Gives Junior Scholarship to
Summer Camp

TARRYTOWN, N. Y., June 7.—Mrs. Edgar J. Lownes of Providence, R. I., has given a scholarship to the Chamber Music Camp for Juniors which will be held here during July and August by the National Federation of Music Clubs. This prize will be awarded to a member of the Providence Junior Clubs.

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New Issues Include Works for Violinists and Singers

By SYDNEY DALTON



ANY of the compositions for violin, which are prominent among the week's new music, should interest recitalists. The interest is enhanced by the fact that all these pieces are original works. There are, too, a few songs of particular merit that will appeal to singers who are on the lookout for good numbers for their programs for the next season. Among the composers there are names both eminent and popular.

A Hebrew Rhapsody by Lazare Saminsky

It is some time since we have had the pleasure of reviewing a new work by Lazare Saminsky, but his recently published number for violin, entitled "Hebrew Rhapsody" (Carl Fischer) was well worth waiting for. Both the opus number—it is marked Op. 3, No. 2—and the quality of the music hint that this is not a recently written work of the Russian composer, but certainly for interest and musical value it is worthy of a place beside his later creations. There is dramatic beauty and intensity in the melody, and the fine imagination and musicianship of the composer's development of his material adds to its potency. The piece is dedicated to Helen Teschner Tas.

Dreams and a Romanza for the Violin

Boris Levenson's "Dreams," a Lyric Poem for violin and piano, is another number that deserves the attention of violinists. It is truly poetic, with a finely sustained melody in a rhythmic and harmonic setting that is intriguing.

From the same press (G. Schirmer) comes a "Romanza senza parole" by Carlo Saetta that has something of the gossamer delicacy of Saint-Saëns' "The Swan," though Mr. Saetta's number is more pretentious, and is cast in a sterner mold. It is possibly a little too long, though the composer never runs short of ideas and never wanders. This Song Without Words is highly colorful and richly expressive and is well worth a place on the violinist's program.

Four Violin Pieces by Victor Kuzdo

Victor Kuzdo's four compositions for violin, entitled "Passing the Chapel," Pastorale, "The Source Eternal" (a perpetual movement) and Mazurka Fantastique (J. Fischer and Bro.) are good examples

of straight-forward, well written music, not particularly imaginative, nor, on the other hand, devoid of interest. So far as their instrumental aspects are concerned, the composer evidently knows how to write for the violin skillfully, and violinists will enjoy this phase of the pieces particularly.

Cadman's Work Arranged for Violin

Charles Wakefield Cadman's "Hollywood Suite" for piano has evidently found admirers in other branches, as the first number has now been arranged for violin by Sol Cohen. It is entitled "June on the Boulevard" (John Church Co.) and is dedicated to Mary Pickford. In this version the music retains its interest and charm, and should prove to be as popular as it was for piano. It is not difficult to play, and is published in the series of selected compositions in the first, second and third positions.

New Piano Studies in the Scholastic Series

Volumes 149 and 150 in the Scholastic Series (G. Schirmer) contain material for the piano teacher and pupil.

Pierre Augieras' "Twenty-five Studies for the Left Hand Alone" fulfills its aim to supply studies that will tend to strengthen the left hand and equalize it with the right. It is for students well along in their work. The études are progressively arranged and well thought out, covering a wide field of technical training.

Frances Terry's "Tuneful Tasks," volume 150 in the Series, is a set of nineteen studies for second grade pupils, and is another valuable piece of teaching material. The composer has sought, in these numbers, to include as much variety in rhythm, touch and velocity as a pupil in the second grade could be expected to absorb. Musically, these studies are not uninteresting.

Angela Diller's Brown Duet Book for Children

Angela Diller's idea of using folk-tunes for piano pieces in the early grades is to be highly commended. In the formative period the mind clings tenaciously to such melodies, and nothing could be better as a foundation for future musical study than a knowledge of folk-music. Miss Diller's second volume of "Duet Albums for Two Beginners" is subtitled "The Brown Duet Book" (G. Schirmer) following the idea of the first volume, entitled "The Green Duet Book." It contains thirty folk-songs from nine different European countries, with English melodies predominating. Miss Diller has arranged them skillfully for two young performers, and Kate Stearns Page has supplied the texts, using the originals, or well-made translations, as a rule.

An Operetta of Springtime, for Unchanged Voices

"In Nature's Byways" is the title of an operetta of Springtime, composed by Florence Lovejoy and written by Alice D. McCurry (Clayton F. Summy Co.). It is designed, primarily, for unchanged voices, and all the chorus numbers are in unison. There are incidental instrumental numbers, some of them accompaniments for dances, and a considerable amount of dialogue. There are two acts: one a winter scene, the other spring. The settings and costumes are simple. Owing to the large number of characters employed there is an opportunity to enlist the services of children of tender years, up to girls and boys of high school age.

Two Negro Folk-Songs by R. Nathaniel Dett

Two recent additions to the excellent set of Negro Folk-Song Derivatives arranged by R. Nathaniel Dett, are entitled "A Man Goin' Roun' Takin' Names" and "I'm a-goin' to See My Friends Again" (John Church Co.). They are both admirable numbers. The first was transcribed from the singing of Captain Walter R. Brown, of the Hampton Institute, and the second from the singing of Rev. J. Fletcher Bryant, of Pueblo, Cal. "A Man Goin' Roun' Takin' Names" has a quality of pathos that combines with the interesting melody to make it a fine song. Mr. Dett's accompaniments and arrangements are thoroughly musically and imaginative.

Vocal Study of Fundamental Harmony

With the suggestive title of "Vocal Study of Fundamental Harmony" comes a twelve-page book by Lena Stiebler. It is published by the Preparatory Department of the Peabody Conservatory, in Baltimore, Md., where the author has used the system with great success. The contents deal with the major and minor scales and the seven triads of each mode, the idea of the author—which she has carried out successfully—being to present these rudimentary necessities of tonality and har-

mony in such manner that students will develop the faculty of hearing chords and singing them without the aid of the instrument. There is an excerpt from the Introduction which is worth quoting: "... the harmony student, the vocalist, the instrumentalist, will find a royal road to direct knowledge of music if all information acquired is zealously practised as a conscious pitch-language. This is meant in the strictest sense of the word. The sound's the thing! ... The study of harmony should become a source of delight; but the teacher must succeed in getting it 'on the brain' of the student—the musical brain, of course, be it ever so atrophied." The author promises, for later publication, additional parts on more advanced work. We shall look out for them.

Arrangements by Karl Rissland

String quartets of the less pretentious order will welcome two recent transcriptions made by Karl Rissland. They are William Arms Fisher's version of the Negro spiritual "Deep River," and James A. Bland's eternally popular "Carry Me Back to Old Virginny" (Oliver Ditson Co.). Both transcriptions have been well executed by Mr. Rissland, who has made them simple but highly effective. Mr. Rissland has also produced two volumes for two violins and piano that should find many patrons. They are entitled "First Position Melodies" and "Ditson Easy Trios" (Oliver Ditson Co.). Both volumes contain many interesting numbers. Of the twenty pieces in the first mentioned there are eight American melodies that have passed into the permanent literature, including two by Stephen Foster. The other twelve are tunes from other lands that are equally well known. In the "Ditson Easy Trios" there are eight numbers by Karl Komzak, G. di Capua, Carl Busch, P. Sudessi, Charles Wakefield Cadman, Georges Bizet, R. M. Stults and Beethoven, to quote them as they come. These pieces are, of course, rather more difficult than those in the other volume.

Dorothy Paca Revisits Oil City After Success Abroad

OIL CITY, PA., June 7.—Two artists native to this city, Dorothy Paca and Merle Lowrie Spettigue, appeared in a program under the auspices of the Belles Lettres Club in the Junior High School Auditorium on May 26, in company with Muriel Sprague of Syracuse, N. Y., and scored a distinct success. Songs by Martini, Puccini, Weckerlin and Tosti were well suited to Miss Paca's charming lyric soprano. Miss Sprague, in piano music by Liszt, Chopin and d'Albert, displayed good technique and musicianly feeling. Mrs. Spettigue was happy in a reading that called for versatility in delivery and expression. Miss Paca's folk-songs, sung in costume, were a feature of the evening. This was Miss Paca's first appearance in Oil City since her study and successes abroad.

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TRENTON HEARS ARTISTS

Queena Mario and Erwin Nyiregyhazi
Are Hailed in Club Concerts

TRENTON, N. J., June 7.—The Trenton Teachers' Chorus, Inc., gave a very fine concert in the Crescent Temple, with Queena Mario, soprano of the Metropolitan, as assisting artist, on the evening of May 14. Miss Mario scored a decided triumph with the Trenton audi-

ence and was compelled to give several encores. She sang groups in English and French and arias by Bizet and Gounod. Emil Polak was an able accompanist. The Chorus, under the direction of Catharine M. Zisgen, with Joanna Messerschmitt as accompanist, sang six numbers and received its usual enthusiastic welcome by the large audience.

The second subscription concert of the twenty-eighth season of their organization was given by the Arion Glee Club, under William Woodhouse, founder and director. Erwin Nyiregyhazi, pianist, and Frederick George, baritone, were the assisting artists, this being Mr. Nyiregyhazi's fourth appearance with this organization. Both artists were recalled for encores. The program of the Club was of the usual trend, but fine effects were obtained throughout. George I. Tilton was the accompanist for the chorus and also for Mr. George. FRANK L. GARDINER.

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From the press of Holland, April, 1924:

Though she has a fine Stradivarius, her tone is such that she could make the same impression on a less beautiful instrument.—*L. C. in Nieuwe Courant, Den Haag, Holland.*

Helen Teschner Tas, I repeat, is mistress of a fine technique and beautiful bowing.—*S. in De Residentieboode, Den Haag.*

A few 1924-1925 dates
still available.

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Providence Monday Morning Musical Club Elects Officers

PROVIDENCE, R. I., June 7.—At the annual meeting of the Monday Morning Musical Club Mrs. Harold J. Gross was reelected president for her tenth successive year. Associate officers elected are as follows: Mrs. Geneva Jefferds Chapman and Loraine Johnson, vice-presidents; Mrs. James O. Otis, treasurer; Mary Brooks, recording secretary; Mrs. Guy F. Strickler, corresponding secretary, and Mrs. R. W. Blanding, librarian. Committees appointed to carry on the work for the coming year are as follows: Mrs. Herbert B. Shaftoe, Mrs. Ada Holding Miller, Mrs. Charles F. Tillinghast, Mrs. Russell H. Shaw, Mrs. Harrie B. McGregor, Helen Tyler Grant, Helen Shanck, Beatrice Warden, Lydia Bell, Mrs. Elsie Lovell Hankins, Mrs. Austin H. Longfellow, Mrs. Ruth Nichols Phillips, Sarah E. Wheelwright, Ruth Moulton, Mrs. Stephen E. Hopkins, Katherine Vining, Bertha F. Bixby, Ruth Tripp, Louise Waterman, Edythe Gyllenberg, Helen Wheelwright and Louise Tracy. Mrs. George Hail, former president of the Rhode Island Federation of Music Clubs, has been appointed head of a Rhode Island committee for the Chamber Music Camp for Juniors to be held on the estate of the Highland Manor School for Girls at Tarrytown-on-Hudson in July and August.

N. BISSELL PETTIS.

Students of Cincinnati College of Music Appear in Recitals

CINCINNATI, June 7.—Piano pupils of Romeo Gorno of the College of Music, assisted by Mary Swainey of the graduating class of Lino Mattioli, reflected much credit upon their teachers in a recent recital. Dorothy Butts, soprano, a pupil of Mr. Mattioli, and John Eversman, violinist, a pupil of Adolf Hahn, gave a graduation recital at the Odeon. Miss Copeland, a piano pupil of Ilse Huebner, joined Mr. Eversman in a Rubinstein sonata. The accompanists were Olive Terry and Clifford C. Lang. At the request of the music committee of the Enquirer Home Service Conference, which was held recently at the Emery, the following students have been heard in short programs: Miss Swainey, Mr. Clifford, Mr. Eversman, Helen J. Upperman, soprano; Richard Knost, baritone, and Dorothy Stolzenbach. Ray Baumgartner, of the class of William M. Knox, has been engaged as violinist in an orchestra in Toledo. George C. Kitzinger, formerly a pupil of Mr. Knox, is conductor of the Columbus, Ind., Orchestra. Mary Mider and Herman Ostheimer, assisted by Adelene L. Heller, violinist, gave a recital for two pianos in Greenfield, Ohio, their home town.

PHILIP WERTHNER.

Events in New York's Week

Head of Jenny Lind Association of Sweden Is Entertained

Dr. Johannes Hoving, president of the Jenny Lind Association of the United States, and Mrs. Hoving gave a luncheon at the Hotel Astor on June 5 in honor of Count Carl E. Taube, chancellor of the King of Sweden and President of the Jenny Lind Association of Sweden, which has just unveiled a statue of the "Swedish Nightingale" in Stockholm, the city of her birth. Their guests included Mme. Frieda Hempel, Olaf Hultquist (director of United Chorus of Sweden), Mr. and Mrs. Gunnar Bohman, Dr. B. Brilioth, Dr. George F. Kunz, Colonel Selden E. Marvin, Lois Willoughby and Leonidas Westervelt. Mr. Bohman sang a group of Bellman songs, accompanying himself on the lute.

Granberry Piano School Holds its Eighteenth Commencement

Commencement exercises of the eighteenth season of the Granberry Piano School, held in Carnegie Music Hall on June 5 under George Folsom Granberry, director, featured Max Reger's Fugue and Variations on "America" played by eight pianists. Music by Bach, Mozart, Beethoven, Chopin and Schumann made up the musical program, which was supplemented with an address by the Rev. Floyd S. Leach, Ph.D., and the presentation of diplomas. The performers were Mrs. Nissen, the Misses Conklin, Dennerlein, Hall, Hamill, Mersereau, Mayer, Guernsey, Tobler and Rado, the latter a pupil of Dr. Elsenheimer. Their work was of a high order, disclosing careful training. Eva L. Guernsey and Mathilda Victoria Mayer received teachers' diplomas. A reception to the class of 1924 followed the program. G. F. B.

Ross David Pupils Sing for Y. M. C. A.

Three professional pupils of Ross David, Lillibelle Barton, coloratura soprano; Mrs. Owen Voigt, dramatic soprano, and Mary Browne, mezzo-contralto, gave a recital for the Y. M. C. A. in their teacher's studio on May 28. Mr. David contributed a group of Negro spirituals and a song by Messenger. The program included a duet from "Lakmé," "The Garden of Your Heart" by Lohr, lieder by Brahms, and an aria from "Traviata." Mrs. David, who accompanied, was represented as a composer by "Trees."

Carl M. Roeder Gives Studio Recital

A studio recital of piano music, given by Carl M. Roeder on June 7, heightened the favorable impression made by his pupils on former occasions. Dorothy Roeder, Irene Ruland, Helen Kolby, Ethel Roos, Marion Clayton, Irene Peckham, Katherine Van Keuran, Angileen Runser and Hannah Klein played admirably. In a clear style they interpreted music by MacDowell, Chopin, Grieg, Liszt, Cyril Scott, Scarlatti, Mozart and Rachmaninoff with good expression.

Rankin Pupils Give Song Recital

Rose Perron, lyric soprano, and Walter Radcliffe, tenor, pupils of Adele Rankin, were heard recently in a recital in the Wurlitzer Auditorium. Both have good voices which they used to advantage in music by Kramer, Reger, John Prindle Scott, Handel and Puccini.

Evelyn MacNevin Sings with Police Band in Brooklyn

In response to a request, Evelyn MacNevin chose the favorite contralto aria from "Samson et Dalila" for her solo with the Police Band of New York in

Prospect Park, Brooklyn, on June 3 and achieved her customary success. Under Capt. Paul Henneberg the Band played music by Suppé, Scharwenka, Godfrey, Bucalossi and Sullivan with spirit and colorful tone. A march, "The Buglers and the Band," by Captain Henneberg completed the program. Walter Kiese-wetter was the accompanist.

Program Is Given by Massell Pupils

Pupils of James Massell gave a recital in his New York studio on May 29. Essie Fisher, contralto, sang "Du bist wie eine Blume" by Schumann, Luzzi's Ave Maria, Rudolph Ganz' "Memory" and Weckerlin's "Mignonette." Stella Chavin, soprano, gave an aria from "Butterfly" and a group of Russian Gypsy songs in their native text. Ruth Kaplan, soprano, contributed the "Slave Song" of del Riego and Amy Woodforde-Finden's "Till I Awake," and Frank Herilhy, bass, sang English songs. An audience that filled the studio was enthusiastic.

Crystal Waters Hostess at Musicales

Crystal Waters was hostess at a musical evening given on June 6. Miss Waters, accompanied by Doris Adams, sang soprano songs by Stravinsky, Debussy and Ravel, Wagner's "Traume" and an English number by Horsman. C. Baldwin Allen, baritone, contributed Scottish folk-songs and four works by John Ireland. He was accompanied by J. Clarendon McClure. Among the guests were Beatrice Fairfax, Gretchen Dick, Mr. and Mrs. Henry Hadley and Mr. and Mrs. Horace Johnson.

Cuni Berti Sings on Sorosis Program

Songs by Cuni Berti, a soprano pupil of Gina Viafora, were a feature of the Sorosis program given in the Waldorf-Astoria on June 2. These songs, "Il est doux" from "Hérodiade" and shorter numbers by Denza and Tosti, were sung with taste and expression. Maria Zerilli was the accompanist. A lecture, "Art in the Garden," written by Mrs. Walter S. Little, was read by Jeannette Nostrand Brewer, chairman for the day.

Amy Ray-Seward Speaks on Singing

"The Natural Method of Voice Production" was the topic of a talk given by Amy Ray-Seward in her studio recently. Pupils who sang were Mary Bowman Morgan, Ethel Bryan, Sylvia Seward and Sabina Rolling, who were admirable in songs by Handel, Gounod, Tchaikovsky, Massenet, Hüe, Cadman and Cowen.

Contest Winner Is Institute of Musical Art Student

William Wirtz, cellist, who won a medal in the New York Music Week Association contests, is a student at the Institute of Musical Art. He has studied under Efrem Rosanoff and Willem Willeke in the preparatory course at that institution.

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Vera Curtis sang so superbly that she was given nothing less than a great ovation. She was repeatedly recalled with wild applause.—*Charlotte, N. C., Observer, October 6th, 1923.*

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From Ocean to Ocean

ATHENS, TENN.—Margaret Hoback represented this city in the State Federation of Music Clubs contest and won the prize given by Miss Sullivan of the Camerata School of Music in Nashville. Miss Hoback is a pupil of Frances C. Moffitt, who has just concluded her first season here after a year in New York, where she studied under Frances Moore and at the Institute of Musical Art.

SAN ANTONIO, TEX.—May Stuart Edwards, soprano, was presented in recital at the Main Avenue High School Auditorium under the auspices of the Arts and Sciences Club. Old classics, French and German songs and American numbers were given. The arias were "Batti, Batti," from Mozart's "Don Giovanni" and "Pace, Pace" from Verdi's "Forza del Destino." Mrs. Eugene Stoffel was at the piano.

OKLAHOMA CITY, OKLA.—Pauline Spahr, soprano, was presented in a song recital in the chapel of Oklahoma City University recently by her instructor, Clark E. Snell. Among the numbers sung by Miss Spahr were Mozart's "Voi che sapete," Haydn's "With Verdu Clad," Verdi's "Ave Maria" and "Ah, fors'è lui," works by Schubert, Schumann and Brahms, and a modern group. Mr. Snell acted as accompanist.

DENNISON, IOWA.—Representatives from all of the high schools of Crawford County took part in the annual music contest held here. The judges were Lee Lockhart, O. A. Bump and Belle Tilton of Council Bluffs. The winners were: Girls' Glee Clubs, Schleswig,

first, Dennison second, Vail third; violin, Dorothy Turpin of Manilla, Agnes Towne of Dennison and Clair Coppe of Charter Oak; vocal, Marion McNeal of Dennison, Louise McCracken of Manilla and Marion Carlson of Dow City; piano, Ruth Herschberg of Charter Oak, Marion Carlson of Dow City and Helen Saunders of Manilla, and boys' glee clubs, Schleswig, Vail and Manilla.

SAN ANTONIO, TEX.—Mabel Cook of Pleasanton, Tex., piano pupil of John M. Steinfeldt, president of the San Antonio College of Music, was presented in recital in the College Auditorium. Works by Bach, Beethoven, Saint-Saëns, Chopin, Moszkowski and Liszt and Mr. Steinfeldt were included. Members of the San Antonio Musical Club tendered a luncheon to Mrs. Lewis Krams Beck, who has been elected life president, at the St. Anthony Hotel. Nat M. Washer was toastmaster and Mrs. S. H. C. Burgin gave a short talk. The program was presented by Mary Kroege, soprano; Julien Paul Blitz, 'cellist; Joe Berger, baritone; Mary Howard, soprano. Mrs. Nat Goldsmith and Evelyn Simril were the accompanists.

MORRISVILLE, VT.—A chorus of ninety voices from various music clubs throughout the State, under the leadership of Prof. L. J. Hathaway, head of the music department of Middlebury College, presented "Elijah" on the second evening of the 29th annual convention of the Federation of Women's Clubs, held here recently. The soloists were Mrs. E. D. Collins, Mrs. P. M. Shafer and Mrs. B. C. Godfrey, sopranos; Mrs. N. M. Gay, Mrs. I. N. Jackson and Mrs.

A. E. Wise, contraltos; Frederic Inglis, tenor, and B. S. Stewart, baritone. The accompanists were Margaret Gorham Glaser of Boston, and Mrs. Ross H. Maynard, chairman of the State music committee. A song cycle, "From the Hills of Dream," by Sylvia Sherman Pitkin, was also presented on the same evening.

OKLAHOMA CITY, OKLA.—An innovation in recitals was introduced recently, when Mrs. T. N. Ausbury, soprano, and Clark E. Snell, baritone, gave a duet recital in the chapel of Oklahoma City University. The program was made up mainly of operatic numbers. Outstanding among recent recitals was that by pupils of Mary Cooke and Josef Scholtes. The program was given by Antoinette Kaiser, Gálen Holcomb, Margaret De Meglio, Priscilla Franklin, Venice Watkins, Ruth Price, Ann Mary Bentley, J. Pryor, Kathryn Pryor, Edith Messenbaugh, Florence Merritt, Marian Semple, Aileen Twyford, Lucile True, Virginia Cooter and Eleanor Hall. A group of advanced voice students appeared in recital, in the chapel of the Oklahoma City University, under the leadership of Clark E. Snell. The singers included Mrs. Frank Brittain, Mrs. Frank Egloff, Mrs. J. J. Stubbenbord, Mrs. P. F. Erwin, Mrs. A. L. Blesh, Mrs. John F. Gelder, Mrs. E. G. McAdams, Eva Doty, Ella Voelker, Agnes Thompson, Charlie Olson, Juanita Snedeke and Mary Bieber.

PORTLAND, ORE.—The MacDowell Club closed its season with a recital by Tosca Berger, violinist, with J. Hutchison at the piano. The Civic Music Club presented Mitylene Fraker Stites, contralto;

J. Ross Fargo, tenor; William Wallace Graham, violinist, and Jessie Elliott, pianist, in recital. At the latest meeting of the New England Conservatory Club the following appeared on the program: Martha B. Reynolds, Agnes Love, Agnes Watt, Phyllis Wolfe, Florence McElroy, Mrs. E. Rembold and Mrs. Edgar B. Piper. Helen C. Huckle, soprano, and Mitylene Fraker Stites, contralto, Helen Barlow Maris, accompanist, were heard in a program of Italian, German and English songs recently. Ted Bacon, violinist, presented the Ted Bacon String Orchestra, the Thalia String Quartet and several pupils in recital. Among the teachers who have presented pupils in recital recently are Helen Calbreath, Charles Swenson, Mr. and Mrs. Paul Petri, George Louis Taschereau, Mitylene Fraker Stites, Anna Ellis Barker and Mrs. Clifford Moore. Muri Silba, pianist, appeared in a program at the home of Abe Meier.

KANSAS CITY, KAN.—Luther Leavengood, young violinist, and 1921 winner of the second prize in the State contest at Emporia, Kan., has left to go on tour with the Mendelssohn String Quartet, on the Redpath-Horner circuit. The dancing department of Horner Institute, under Musitte Hallier, appeared in recital at the Minnesota Avenue High School, assisted by the Institute Orchestra, Forrest Schulz, conductor. Markwood Holmes, concertmaster, played, and Marie Altman Keshlear and Clark Sparks sang a duet from "Faust." Two recitals by pupils of Gussie Rock and recitals by pupils of Mrs. Herbert M. Fry, Mrs. G. Wilkerson, Alberta Boehm, Edith Gottfrid, Florence Nettels, Esther Shaw-Gibson and Georgia Angevine have been given recently. Recent programs were given at the Wilkinson-Cooke Studios by pupils of F. A. Cooke, Irma W. Cooke, Theresa Brenner and Homer Timmins. The Fine Arts Department of Kansas City University gave three recitals at Wilson Hall. Shirley Storen, pianist, pupil of John Thompson, was graduated from the Kansas City Conservatory, and is opening a studio. She is a member of the Delta Pi Gamma musical sorority.

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People and Events in New York's Week

GUILMANT SCHOOL HOLDS ANNIVERSARY RECEPTION

Musical Program and Addresses Are Features of Function Held at Waldorf-Astoria

In celebration of the silver jubilee of the Guilman Organ School, a reception was given at the Waldorf-Astoria on the afternoon of June 3. Dr. William C. Carl, director of the school, was host to a number of prominent musicians and other notables.

A musical program was given by the Elsa Fischer String Quartet. Amy Ellerman, contralto, sang three songs, "The Rose's Cup," "Devotion" and "The Letter" by Willard Irving Nevins of the faculty of the school, and was accompanied by the composer at the piano.

Addresses were made by Judge Franklin Taylor and by the Hon. Philip Berolzheimer, City Chamberlain of New York. Harold Vincent Milligan, organist and composer, a post graduate student of the school in the year 1909, also gave interesting reminiscences. The reception was followed by a social hour, with Mrs. Warren R. Hedden and Mrs. Willard Nevins pouring tea.

After the reception, the annual meeting of the Alumni Association of the school was held. The officers elected for the coming year are: Mr. Berolzheimer, honorary president; Mr. Nevins, president; Leah Mynderse, first vice-president; Ralph Arthur Harris, second vice-president; Gertrude H. Hale, secretary, and Harry Wells Cosgrove, treasurer.

Dr. Carl entertained the graduating class and the faculty of the school at dinner at the Waldorf-Astoria, as the concluding event of the jubilee celebration, which began with the graduation recital at the First Presbyterian Church on the evening of June 2, reported last week.

Among those at the reception were: Gaston Liebert, French Minister to the U. S.; Mr. and Mrs. Berolzheimer, Edwin Franko Goldman, Alexander Lambert, James Cushman, Howard Barlow, Dr. Alexander Russell, Harold Land, Mr. and Mrs. Edgar Schofield, Oliver Marshall, Peter J. Menzies, Dr. and Mrs. J. Christopher Marks, Harold Flammer, M. H. Hanson, Paul M. Kempf, Mr. and Mrs. Ernest Davis, Calvin Cox, Mrs. J. Harrison-Irvine, Oscar Saenger, Sumner Salter, Charles Whitney Coombs, Edward Bromberg, F. de B. Allen, Mrs. Howard Duffield, Antonia Sawyer-Miner, Dr. McDermott, Mrs. Charlotte Babcock, Sara A. Dunn, S. E. Gruenstein, Mr. and Mrs. Frank L. Sealy, Warren R. Hedden, Mary Hanson, Mr. and Mrs. Clement R. Gale, Leah Mynderse, Edith Grice, Warren R. Hedden, Miss Keegan and others.

May Peterson Is Married to Col. Ernest O. Thompson

May Peterson, soprano, was married to Col. Ernest O. Thompson of Amarillo, Tex., at the Reform Church, Bronxville, N. Y.; on June 9, by the Rev. Charles Jefferson of the Broadway Tabernacle, assisted by Dr. Edwards of Bronxville. Miss Peterson was attended by Clara Belle Peterson as maid of honor; Marjorie MacIntosh and Theresa Smith, bridesmaids and Lois Annette Peterson as flower girl. Col. Alvin Owsley of Dallas, was best man; and Dr. B. M. Puckett, Col. H. Nelson Jackson, Robert M. Field, Pierson B. Garrett and Stuart Ross were ushers. The bride was given away by her brother, D. W. Peterson. Francis Moore played the wedding march. Miss Peterson, who was formerly associated with the Paris Opéra Comique and the Metropolitan Opera, is also widely known in the concert field. Colonel Thompson is a graduate of Austin University and Virginia Military Academy. Col. and Mrs. Thompson will spend their honeymoon in Europe, returning to America early in October, when Miss Peterson will continue her professional career under the management of Haensel & Jones.

Bernice De Pasquali Plans Concert Tour After Singing at Keith Theaters

Bernice De Pasquali, who sang leading rôles at the Metropolitan for seven years, has signed a contract with the B. F. Keith Vaudeville Circuit prior to a con-

cert tour. Mme. De Pasquali has recently returned from abroad. In Rome, she received the honor of membership in the Royal Academy Philharmonic Society, which numbers the Queen of Italy, Benito Mussolini, Giacomo Puccini and Pietro Mascagni among its members. Mme. De Pasquali is the first American woman upon whom this distinction has been bestowed. Mme. De Pasquali, who was born in Boston and is a daughter of the Revolution, has not sung in America

since her tour with Antonio Scotti, except when she sang for Liberty Loan drives. At that time she and Ernestine Schumann Heink were made honorary colonels in a Californian regiment. The late Count Salvatore De Pasquali opened the National Opera House in Havana. It was he who brought Giuseppe De Luca, Titta Ruffo and Claudia Muzio to America, and he was the only person holding a contract with Enrico Caruso apart from the Metropolitan.

Violinists Show Highest Technical Standard in First Stadium Auditions

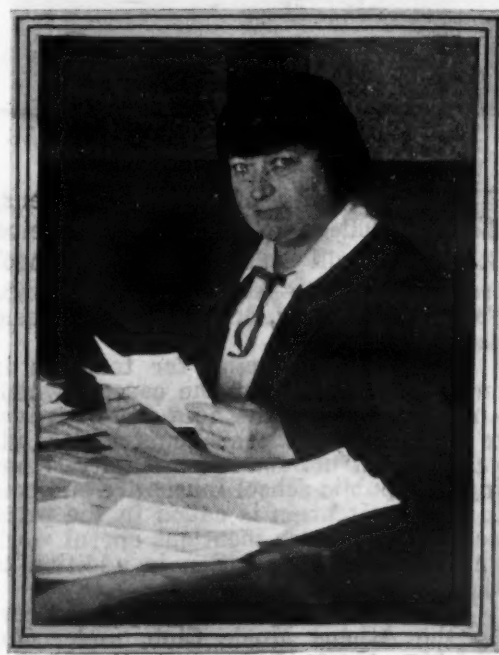


Photo by Topics

Mrs. William Cowen

OF more than 200 artists heard by the judges who are entrusted with the selection of soloists for the summer orchestral concerts at the Lewisohn Stadium, College of the City of New York, the violinists have received the highest technical rating, and vocalists the lowest. Auditions have been held daily at Aeolian Hall since the beginning of this month.

Mrs. William Cowen, Chairman of the Stadium Auditions Committee, says "it is difficult to set a technical standard that will eliminate obviously unfit singers. The violinists and pianists," she adds, "must play a movement of a concerto. To prepare that for the au-

dition takes a certain amount of technical equipment. It may be just as difficult to sing an aria, but most people do not realize it."

In its list of applicants, whose names are kept secret, the Stadium Auditions Committee has found a number of established artists and a large group of this season's débutantes. To prevent probability of recognition by the judges, the lights are dimmed throughout the trials. The names of the judges, to insure absolute fairness, are also being withheld, but it is stated that they are prominent artists and music critics. From the preliminary contests a group of artists in each class will be chosen for the final auditions. The proportion of those who gain a second hearing, it is said, is not larger than one in fifty.

Applicants for the auditions have included a solo trombone player, all kinds of vocal quartets, and even a small orchestra. Artists repeatedly use the same number. For sopranos, the favorite this year seems to be Tchaikovsky's "Adieu Forêts" and for tenors some aria from "Tosca" usually the famous "E Lucevan le Stelle." Although there are a great many coloratura sopranos and an extraordinary large percentage of contraltos competing this year, there is a notable scarcity of lyric sopranos. No criticisms are announced at the auditions, but Mrs. Cowen says that any applicant who wishes to have a report may receive one by applying to her. The committee will endeavor to give the applicants constructive criticisms. The auditions will continue until the end of the month, when the final hearing will be held at Carnegie Hall.

Auditions for soloists along the lines of the Stadium trials are planned for the concerts in the Hollywood Bowl, Los Angeles, this summer, and Mrs. Cowen has been invited to outline plans for the Hollywood managers.

Joseph, Mo., on Nov. 24. A joint recital with Claudia Muzio, soprano, on Nov. 11 will signalize the opening of Rachel Kinsolving's Blackstone Musical Mornings in Chicago.

Mr. and Mrs. Mannes Visit Son and Daughter Abroad

Mr. and Mrs. David Mannes, directors of the David Mannes Music School, who sailed for Europe on the Franconia on May 31 will meet their daughter Marie in England. She has been abroad all winter writing plays and working in sculpture. Mr. and Mrs. Mannes will also visit their son, Leopold Damrosch Mannes, in Paris where he is a scholarship student in Alfred Cortot's class. Following this they will go on a walking tour through the Black Forest and then stay in Pontresina in the Swiss Engadine for six weeks. They expect to spend a fortnight in Venice and will sail for America from Genoa early in September.

Pupils of Florence Irene Jones Heard in Recital

Florence Irene Jones' ensemble class figured prominently on the program given by her violin pupils in the Wurlitzer Auditorium recently. Assisting were Rose Dirmann, soprano; Miss Fletcher and Colin Fletcher-Copp, cellists, and Katherine Groschke, accompanist. The program included numbers by Schubert, Burmester, Seitz, De Beriot, Brahms, Handel, Mozart, Godard and Reinecke, all well presented. The pupils' playing disclosed considerable talent, directed to the accomplishment of high ideals.

G. F. B.

Victor Wittgenstein to Reappear in Recital in London This Month



Photo by Miehlin

Victor Wittgenstein, Pianist

After a brief period of rest, following a taxing series of concerts in Europe and America, Victor Wittgenstein, American pianist, is preparing for more recitals. One of these is to be given in London on June 25, and a New York appearance is arranged for Dec. 11 in Aeolian Hall. Engagements in Boston, Philadelphia and Chicago are also being arranged by Walter Anderson, Mr. Wittgenstein's manager.

Mr. Wittgenstein is no stranger to audiences in London. In Berlin, Baden-Baden and other European cities, his playing of concertos by Beethoven, Rubinstein and Saint-Saëns has been acclaimed as notable.

Thuel Burnham's Class Gives Concert

Three pupils played in turn the three movements of Schumann's Concerto in A Minor at the piano recital given by Thuel Burnham's ensemble master class in his studio on May 31. These players were Karl Wagar, Mildred Van Wormer and Marion Flagg. Movements from concertos by Rubinstein, Grieg and Tchaikovsky were given by Harriet Sammet, Frank Gardiner and Margaret Evans. Two numbers for two pianos, a Suite by Arensky and Saint-Saëns' arrangement of a Beethoven Theme and Variations completed the program, the performers being Mrs. W. E. Stone, Russell Wragg, Miss Van Wormer and Mary Gibson Stowe. Mary G. Reed, announced to play in the Theme and Variations, was absent through illness. In the concertos, the second piano was played by Mr. Wragg. All the participants were technically proficient and musically successful.

Washington Heights Musical Club Has Successful Year

The 1922-23 year book issued by the Washington Heights Musical Club, of which Jane R. Cathcart is founder and president, shows a season of profitable activity. Twelve concerts were given in addition to meetings at which music was heard, members turning their attention to various branches of musical art, such as choral singing and instrumental study. A junior branch admits members under seventeen, but members in the senior section must have passed this age. The advisory board consists of the president, Frank Stewart Adams, Ruth Barrett, Elsie Baird Burton, Alice Geyer, Ethel Grow, Ruth Kemper, Frances M. Kumpf and Robert Lowrey. Honorary members are Mrs. Edward MacDowell, Henry Holden Huss, Carolyn Beebe, Charles Wakefield Cadman, Mrs. H. H. A. Beach and Augusta Cottlow.

Seymour School to Conduct Special Classes During Summer

The Seymour School of Musical Education, of which the directors are Harriet A. Seymour and Marshall Bartholomew, will conduct summer classes from July 1 to Aug. 2.

[New York News continued on page 30]

People and Events in New York's Week

[Continued from page 29]

GOLDMAN CONCERTS BEGIN

Band Opens Series in Central Park—Huge Audience Cheers Players

The Goldman Band opened its series of summer concerts at the Mall in Central Park on Monday evening, June 2, before an audience estimated at from 35,000 to 40,000 persons. Edwin Franko Goldman, conductor, made a short speech of welcome in the name of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim, sponsors of the concerts.

Beginning with a stirring performance of Svendsen's "Swedish Coronation March," the program included selections from "Tannhäuser" and "Parsifal"; Liszt's Second Hungarian Rhapsody; Johann Strauss' "Artists' Life" Waltz and Tchaikovsky's "1812" Overture, which rang triumphantly through the park and brought the great audience to its feet, cheering.

Genia Fonariova, soprano, and Waino Kauppi, cornetist, were the soloists. Miss Fonariova sang "O Don Fatale" from Verdi's "Don Carlos" in a full, beautiful voice, which carried to the very edge of the crowd. Mr. Kauppi played Schubert's Serenade and was so enthusiastically received that he was forced to give an encore.

The new bandstand is picturesque, in its sylvan setting. The audience standing several rows deep behind the seats and scattered in all directions over the lawn, seemed to hear and enjoy every note of the concert. There will be, in all, sixty concerts on Monday, Wednesday, Friday, Saturday and Sunday evenings, continuing until Aug. 24. The entire series is free to the public and no tickets are required.

Andreas Dippel Will Open Studio for Operatic Training

Andreas Dippel, formerly administrative manager of the Metropolitan Opera and general director of the Chicago Opera Company, will open a studio for stage deportment and operatic training at 15 West Thirty-ninth Street. This is to be known as the Andreas Dippel Operatic Institute. No singing lessons will be given, students continuing their lessons with private teachers or conservatories. Tuition will include acting, diction, interpretation and other details; and only advanced pupils who show talent enough to justify their ambition to sing in grand or light opera will be accepted. Mr. Dippel has also been engaged by the new Curtis Institute of Music, Philadelphia, to conduct its class in stage deportment and operatic training.

Stojowski Presents Piano Pupils

Piano music that is usually associated only with the performances of professional players, such as Brahms Variations on a Theme by Handel and Beethoven's Sonata "Les Adieux, l'Absence, le Retour," was played by pupils of Sigismund Stojowski in Steinway Hall on June 5. These numbers were interpreted convincingly, as were other works on the program, all the players exhibiting sure technic and musical ideas. They were Manuel Funes, Constance MacGlinchey, Parker Bailey, Lois Maer, Walter Silbert, Julia Le Vine, William Sauber, Sidney Schachter, Oscar Levant and Esther Johnson. A Sonata by Weber, Liszt's Thirteenth Rhapsody, Mr. Stojowski's "Intermezzo," Op. 4, No. 3 and compositions by Saint-Saëns, Chopin and Schumann completed the program.

Adele Rankin in Costume Programs

Songs in costume, in which Adele Rankin, soprano, specializes, were on the recital program she gave recently in Columbia, Pa., with the assistance of H. F. Zehner, baritone. Other engagements filled by this artist have included appearances in St. Marks-on-the-Bowery, New York, in Peekskill and Mount Vernon.

Lisa Lisona Invited to Sing for Spanish Royalty

Lisa Lisona, pupil of W. Warren Shaw, has returned from Paris and Madrid. In the latter city she sang at the American Embassy and was invited to appear in concert before the King and

Queen of Spain, but was prevented from accepting by the date of her sailing for America. Mme. Lisona, who is Mrs. Arthur J. Willson in private life, will continue her study under Mr. Shaw at his summer session in Carnegie Hall.

SINGER HONORED AT TEA

Virginia Colombati Gives Reception for Josephine Lucchese

Virginia Colombati was hostess at a musical tea in her studio recently in honor of Josephine Lucchese, soprano.

Pupils of Mme. Colombati who sang were Beatrice d'Alessandro, mezzo-soprano; Fannie Wolfson, coloratura soprano, and Alma Dormagen, dramatic soprano, who elicited warm applause for their artistic interpretations of arias from "Prophète," "Aida," and "Forza del Destino" in addition to a number of lighter songs. Further interest was given to the program by Rafaelo Diaz, Metropolitan tenor, who sang "Una furtiva lagrima" and two of his own compositions. Chevalier Lancelotti accompanied.

Among those present were Harold Morris, composer and pianist; Mme. Pilar-Morin, with whom Mme. Lucchese studied dramatic art; Adolph Caruso, husband of Mme. Lucchese, and Vera Nette, soprano.

"Herbertiana" on Capitol Program

"Herbertiana," a compilation of popular melodies by Victor Herbert, was an orchestral number on the Capitol Theater program this week in honor of Herbert's memory. Dr. Melchiorre-Cottone arranged this, and also played a transcription of "A Kiss in the Dark" on the organ. The overture, conducted by David Mendoza, was from "Natoma"; and the tabloid operetta, under the direction of S. L. Rothafel, was "The Wizard of the Nile," with Frank Moulan, Sara Edwards, Claire Simpson, Virginia Futrelle and Leo de Hierapolis in the cast. Doris Niles led the ballet in Luigi's "Egyptian Ballet," other dancers being Millicent Bishop, Nora Puntin, Billie Blaine, Elsa Hepburn, Betty Ney and Jean Hamilton. Special interest was attached to the program as it marked the end of Mr. Rothafel's fourth year at the theater.

Jerome Hart Becomes Editor of "Musical Advance"

Capt. Jerome Hart, who has been active in New York's musical life for a number of years, has been appointed editor of *Musical Advance*. He was formerly music critic and editorial writer on the New York Herald, and previously he was editor of the London Globe, also writing musical and literary criticisms for that paper. In collaboration with Sir William Robinson, Governor of Western Australia, Captain Hart wrote a ballad opera which was successfully given in Melbourne. He has contributed many articles to musical and other magazines both in America and in England.

Harry Spier Pupils Are Active

An engagement as soprano soloist at the June festival in Rocky Mount, N. C., has been one of the bookings of Louise Baré, a pupil of Harry Spier. Helen White, soprano, recently completed six engagements near New York, including appearances in Brooklyn, Newark, Tarrytown and Passaic. J. Johnson, baritone, has returned from Louisville for his second season with Mr. Spier.

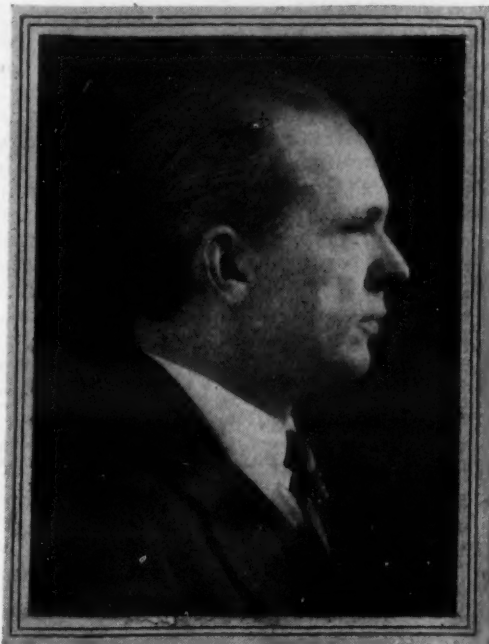
Antoinette Halstead to Tour Under Johnston Management

Antoinette Halstead, contralto, will be heard next season under the management of R. E. Johnston. Born in the State of New York, Miss Halstead was a proficient pianist and church organist at the age of thirteen. In singing, she is a pupil of Oscar Saenger and Richard Hageman.

Norfleet Trio Will Inaugurate Series for Children in Fall

The Norfleet Trio will give a series of three chamber music concerts for children in New York next season. Children's matinees, at which the trio has played classical music, explaining the latter with short talks, have been given in many cities in the United States.

George Granberry Will Direct Summer School in Georgia University



George Folsom Granberry

The University of Georgia, Athens, the first college in America to receive State aid, will hold a summer school from June 23 to Aug. 2, under George Folsom Granberry, director of the music department.

Professional training for teachers is one of the objects of the course, which aims to eliminate the necessity of travel to other parts of the country for advanced instruction. Community singing and public school music are subjects to which attention is called in the prospectus, which also mentions choral work and musical appreciation in addition to the usual departments.

Events will include a choral concert by the Athens Music Club, under Mr. and Mrs. Hugh Hodgson, a piano recital by Mrs. Granberry, song recitals by Mary Craig and Fred Patton, soprano and baritone, "Carmen" in concert form under Mr. Granberry, and Mendelssohn's music to "A Midsummer Night's Dream," by the ensemble class and soloists from the music department. Other events will be a joint recital by Mr. and Mrs. Hodgson, pianist and soprano. A demonstration of public school music by John Laing Gibb and a music department concert.

In addition to the names already mentioned, the faculty includes Glenn C. Clement, Carolina De Fabritis, Louis Bennett, George T. Rowe, John Morris and Margarette Morris.

Many Engagements are Fulfilled by Klibansky Pupils

Pupils of Sergei Klibansky who have been singing with success are Lottice Howell, engaged at the Grand Opera House in Shreveport, La. and re-engaged at New Orleans; Marie Cheglarski, billed in Town Hall on June 7; Rene Vanrhyn, appearing in Carnegie Chamber Music Hall on June 6; Cyril Pitts, singing in Elizabeth, N. J., on the same date; Amelia Miller, giving a concert in Huntington, L. I., on June 7; Louise Smith, booked in St. Peter's Lutheran Church, Brooklyn, on June 8; Georgia Palmer, soloist in "Hiawatha" in the Washington Irving High School and Alveda Lofgren, announced to sing in Minneapolis on July 2. Walter Jankuhn, Mizzi Delorm and William Triber will have rôles in light opera in the new German Theater in October, and Helen McFerran has been engaged by the Thirteenth Street Presbyterian Church.

Music Students League Moves Offices

Offices of the Music Students League, which has increased from modest beginnings to a membership of 400, have been moved from Madison Avenue to the Knabe Building, Fifth Avenue.



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MUSIC INDUSTRIES CLOSE CONVENTION

Important Subjects Discussed at Meetings in July—New Association Formed

The National Music Industries Convention at the Waldorf-Astoria Hotel, New York, last week, brought together representatives of practically all the affiliated associations. The opening assembly was held on Sunday, June 1, and proceedings terminated with an enjoyable trip on the Hudson River steamer, Robert Fulton, to West Point on Friday, June 6.

The Convention was notable for the importance of the programs, subjects of educational value and affecting the daily business life of the delegates being listed for discussion. Addresses were made by the ablest men in their respective fields and free discussions followed.

Richard W. Lawrence was reelected president of the Music Industries Chamber of Commerce. H. C. Dickinson was named first vice-president, F. B. T. Hollenberg, second vice-president, and Mark P. Campbell, treasurer. Alfred L. Smith was reelected secretary.

The National Piano Manufacturers' Association elected E. R. Jacobson president.

Nine state and other local associations of music dealers were affiliated as members of the National Music Merchants' Association. A code of ethics was approved and the incoming executive was authorized to support a project for a course in salesmanship. George R. Hughes of San Francisco was made president.

Charles J. Cunningham was named the new president of the National Piano Travelers' Association, an organization which received encouraging reports on the fight for the removal of Pullman surtaxes and the establishment of special mileage books.

The Organ Builders' Association appointed a committee to take up the matter of console standardization and report to the next convention. There was some criticism of the installation of foreign organs in some American institutions. The president, Adolph Wangerin, was re-appointed.

Joseph F. Reed was elected president of the Musical Supply Association. William J. Haussler was again chosen president of the National Musical Merchandise Association, and the Band Instrument Manufacturers' Association paid a similar compliment to their president, C. D. Greenleaf.

During the convention the National Association of Musical Instrument and Accessories Manufacturers came into being, and J. R. Stewart of Chicago was chosen to be the first president. Definite plans for service to the small goods and accessories industry were formulated.

Bessie Bowie's Pupil Sings in Opera

Among the pupils of Bessie Bowie to fulfill important engagements is Beatrice Mack, soprano. Miss Mack appeared in the Manhattan Opera House on May 25 with the Puccini Opera Company, singing *Micaela* in "Carmen" with success. Miss Mack returned from Italy this winter where she made her debut in opera, singing rôles in "Traviata" and "Rigoletto." On June 6, she gave a recital in the studio of her teacher, making her second appearance there this season.

Marion London Marries H. B. Milholin

Announcement is made of the marriage of Marion London to Harry B. Milholin in Tacoma, Wash., on May 17. Miss London is well known in the concert field and Mr. Milholin is instructor and athletic coach at the West Seattle High School. Mr. and Mrs. Milholin will live in Seattle, where Miss London will teach and continue her concert activities.

ART CENTER GIVES PRIZES

Corona Mundi Encourages Creative Work in America

In continuation of its effort to encourage originality in American art, Corona Mundi, International Art Center, announces its third annual contests for creative work. These are to be conducted in collaboration with the Master Institute of United Arts and include six competitions for the Alfred C. Bossom Cooperation-in-Art prizes to aggregate more than \$1,000.

Contests are for a work based on the style of primitive North American art as seen in the productions of North American Indians, Aztecs, Toltecs, Mayans and Eskimos. A song, architectural and textile designs, a design for interior decoration and a modern costume are specified. Contests will end in November and December, 1924, and January, 1925. In each class there will be prizes of \$100, \$50 and \$25.

The jury is composed of Dr. William Nickerson Bates, Paul Baumgarten, Dr. Franz Boaz, George H. Bockwinkel, Alfred C. Bossom, Dr. Christian Brinton, Arnold Brunner, Cecil Burleigh, Harvey Corbett, Dr. Stephen Duggan, Rubin Goldmark, Richard Hammond, William Laurel Harris, Louis L. Horch, Maurice Lichtmann, Dr. Ralph Van Deman Magoffin, Miram R. Mallison, Dr. C. W. Mead, Embury Palmer, Ernest Peixotto, Robert J. S. Schwartzbach, Albert Stoessel, Deems Taylor, Reinald Werrenrath, Emerson Whithorne and Dr. Clark Wissler.

Discussing plans for the contest, Louis L. Horch, president of the Master Institute of Arts and of Corona Mundi, says:

"It is with the aim of helping the American artist to infuse into his work a tradition native to the soil that these contests are held. A growing appreciation of the creations of primitive American peoples has effaced the false belief, long held, that America is barren of artistic heritage. To a great extent, however, the American creator has not sought to familiarize himself with the great wealth of beauty which is at hand, nor has he drawn from the fine inspiration to be found therein. It is hoped these contests will bring new interest to the work, and inspire greater utilization of our heritage."

Jessie Ward Haywood Gives Readings

Poems by Alfred Noyes, Kipling, Drummond, Hobart and Kingsley were read with fine effect by Jessie Ward Haywood at the recital given in the Haywood Vocal Studios on May 29. Six dialects were illustrated in these readings, which were interspersed with songs by Hayden Wood, La Forge and Tirindelli. Constance Mering appeared in the dual rôle of solo pianist and accompanist, winning applause in numbers by Beethoven, Liszt and Sgambati.

Tamaki Miura Gives Reception to Nippon Club Members

Tamaki Miura, soprano, entertained members of the Nippon Club on the afternoon of May 30, serving tea in the Japanese fashion and singing a number of songs to the accompaniments of Aldo Franchetti. Among the American guests was Narcissa Cox Vanderlip, in whose home Mme. Miura will give a program, including an aria from "Butterfly" and some of her own compositions, on June 7.

Pangrac Ensemble Sings for Radio

The Pangrac A Capella Ensemble, composed of pupils from the higher grades of the Pangrac Voice and Piano School, was heard to advantage in a program broadcast from Station WJZ, Wanamaker Auditorium, on May 29. Music by Mozart, Palestrina and Perosi was included in the program, which was conducted by Mr. Pangrac and Anna Fuka-Pangrac.

Grace Kerns in Somerville, N. J.

Grace Kerns, soprano, is concluding an active season with engagements in the vicinity of New York. A recital in Somerville, N. J., on May 22 was one of her successful appearances.

Summer Program Heard at Wanamaker's

The summer concert given in the Wanamaker Auditorium on the afternoon of June 5 brought forward Florence Hendrickson, contralto, Max Josman, baritone; Max Bild, violinist, and J. Thurston Noe, organist. In a program com-

prising music by Ravel, Mozart, Liszt, Grieg, Brahms, Sarasate and Donaudy, the performers played and sang with technical precision and good expression. The piano accompaniments of Johanna L. Bayerlee were in each instance sustaining and cooperative.

Phradie Wells to Sing in Middle West Before Opera Season Reopens



Phradie Wells, Soprano of the Metropolitan

Phradie Wells, soprano, who has recently completed her first season as a member of the Metropolitan Opera Company, with which she appeared in twenty-nine performances, has been heard lately in several important engagements. She will make an extensive tour through the Middle West in the early fall before the opening of the opera season, for which she has been reengaged. Miss Wells has studied for three years with Oscar Saenger, in whose opera classes she became familiar with many of the operas in which she has appeared successfully at the Metropolitan. Both her voice and her histrionic ability have won her much favorable criticism.

Melanie Guttman-Rice Leaves Master School in Brooklyn

After nineteen years as director of the vocal department in the Master School of Music, Brooklyn, Melanie Guttman-Rice has resigned in order to give more time to private lessons in her New York studio. Ensemble classes, with a view to operatic performances, are among her plans for next season. Mme. Guttman-Rice's pupils include Philine Falco, dramatic soprano of the Chicago Opera Company, who is reengaged for her third season with the Ravinia Opera Company; Frances Newsom, giving unique children's programs, and August Werner, baritone, a Victor artist, who is on his way to Norway for concerts in that country.

Tina Lerner Active in Recent Seasons

In the announcement of Tina Lerner's appearances in piano recitals next season, it was inadvertently stated that Mme. Lerner had been absent from public life for seven years. Although she has not made an extensive American tour for several seasons, Mme. Lerner toured Europe in 1920 and 1921, appearing in France, Holland, Spain and England. She subsequently played in South America and in Germany before returning to America after an absence of three years.

Students Leave for Fontainebleau

The New York office of the Fontainebleau School of Music, France, has practically completed enrollment of its quota of 100 students. Some have already sailed for France. Others will sail on the steamer Paris on June 11 and on La France on June 18. Receptions for Fontainebleau students will be given in the gallery of the National Arts Club on June 10 and 17. The school opens on June 25.

Anderson Galleries Programs End

The music programs given during May under G. Aldo Randegger for the Salons of America, Inc., Spring Salon, 1924, in the Anderson Galleries, were concluded with an American night on May 28. The first performance of a chorus and pantomime, "Hymn of Peace and Freedom," written by Mr. Randegger was a feature.

ARTISTS GIVE RECEPTION

Mr. and Mrs. Terry and Mr. and Mrs. Briggs Hosts at Musicales

Musicians prominent in New York activities were guests at the reception and musicale given recently by Mr. and Mrs. Robert Huntington Terry and Mr. and Mrs. Wallace W. Briggs in the latter's suite in the Hotel Beresford. Guests of honor were Marie Tiffany and Sue Harvard.

The program opened with several numbers played with artistry with the Florio Trio, which consists of Mary Waterman, violin; Florence S. Briggs, cello, and Dorothy Fine, piano. Charles Carver, baritone, sang an aria from "The Magic Flute" and Sidney Homer's "Banjo Song." He was followed by Minnie Carey Stine, a gifted mezzo-contralto, in Swedish folk-songs arranged by Sibelius and Mr. Terry. Piano compositions, a gavotte, waltz and "I Love the Spring," by Mr. Terry were also heard with the composer as performer; and Bernard Hamblen accompanied his own violin work, "Les Adieux."

Among those present were Mr. and Mrs. Rudolf Seligman and Miss Seligman, Mr. and Mrs. Frederick R. Riesberg, M. B. Swaab, Mr. and Mrs. Hovey (Caroline Lowe Hovey), the Misses Foster, Mr. and Mrs. H. C. Schulz, Mr. and Mrs. Seward (Amy Ray-Seward), Mr. and Mrs. Sumner Salter, Mrs. Bernard Hamblen, Lillibelle Barton, Leila Warnes, Katherine Richardson, Mr. and Mrs. H. A. Stockwell-Budlong and Mrs. W. T. (Elizabeth) Black.

Lulu Rodgers and Franklyn Baur in Brooklyn Recital

Lulu Rodgers and Franklyn Baur, Brooklyn artists, were successful in a concert in the Music Hall, Academy of Music, Brooklyn, recently. In piano music by Scarlatti, Chopin, Rachmaninoff, MacDowell and Grieg, Miss Rodgers played with clean technique and musical understanding. Mr. Baur, tenor, chose songs of such divergent styles as Handel's "Where'er You Walk," and Debussy's "Romance," and sang both types with warm tone, clear enunciation and fine expression. The accompanist was George Shackley, one of whose songs appeared on Mr. Baur's list.

Aeolian Hall Radio Studios Observe First Anniversary

The first anniversary of the Aeolian Hall Building Radio Studios was observed recently with a reception that was largely attended. Thomas H. Cowan, studio manager received the guests. The program was given by Isee Ilari, tenor, from Rome; Bertha Johnson, soprano; Ritz Sebastian, contralto, and Marchita Schertzlinger, pupils of Ada Soderhueck; and Allen Glen, baritone, who is studying under Clara Novello Davies. Operatic music and songs comprised the program.

Hodgson Pupil Heard

Anna Margaret Behrmann, a young pupil of marked talent, was brought forward by Leslie Hodgson in a recital at his studios on Thursday of last week. Her playing of compositions by Bach, Haydn, Beethoven, Chopin, Grieg, Liszt and Rachmaninoff was characterized by many admirable qualities as regards musical feeling, technical facility and taste, and revealed unusual promise of interesting future development.

Beatrice Martin Will Sing Under Louise Davidson

Beatrice Martin, soprano, who specializes in English translations of German lieder, will sing next season under the management of Louise Davidson. For two seasons Miss Martin has given her time almost exclusively to research work.

Ethel Wright Sings Indian Songs

Indian songs sung in costume were a feature of the recital Ethel Wright, contralto, gave recently in Pittston, Pa. The stage setting for these was arranged of dogwood boughs and Indian blankets. Explanations of the legends attached to the songs prefaced the singing of each.

Fasano Plays Original Compositions

Alfred Fasano, cellist, has completed an extended tour with the Elsie Baker Company, playing a number of his own

compositions, including "Satyr Moto" and "The Serenade of June." Another popular composition of his is "Arioso Appassionata." Mr. Fasano appeared in Peekskill, Lock Haven, Pa., Marquette, Mich.; Peoria, Augusta, Me.; Columbia City, Ind.; Marinetti Eagle, Wis.; New Brighton, Pa. and Burlington, Ia., and was received with enthusiasm.

GOES ON LECTURE TOUR

Lazar S. Samoiloff to Teach Also in San Francisco

Lazar S. Samoiloff will leave New York for San Francisco on June 12, opening his summer classes in the latter city on July 7.

En route, Mr. Samoiloff will lecture on voice culture in a number of places, his itinerary being arranged as follows: June 13 and 14, Buffalo; June 15 to 19, Detroit; June 20 to 22, Chicago; June 24 and 25, Denver; June 27 to 30, Salt Lake City.

Mr. Samoiloff will arrive in San Francisco on July 2 and will teach in the Sorosis Club Hall July 7 to Aug. 15. He is to reopen his New York studio on Sept. 1.

PASSED AWAY

John Simgenberger

MILWAUKEE, WIS., June 7.—John Simgenberger, teacher of church music at Pio Nono College and the Roman Catholic Normal School, for more than fifty years, died recently at a local hospital. Mr. Simgenberger, who was a pioneer in Roman Catholic Church music in Wisconsin, was a native of Switzerland and came to the United States in 1873, at the request of Pope Pius IX to assist in the reformation of the music of the Roman Catholic Church here and to inaugurate special music. His work in this country was recognized by two popes who conferred upon him the highest honors which may be received by a layman. At the time of his death he was president of the American St. Cecilia Society. The University of Notre Dame conferred upon him the degree of Doctor of Laws in 1898. Three daughters and a son, prominent in Milwaukee music circles, survive him.

L. E. MEYER.

Dr. Hermann Kretschmar

BERLIN, May 28.—Dr. Hermann Kretschmar, one of the best known authorities on musical science, died here recently at the age of seventy-six years. He was born in Olbernhau, Saxony, the son of a cantor and organist, and studied at Leipzig University and Conservatory. He married Clara Meller, pianist, who died in 1903. Dr. Kretschmar taught at Leipzig Conservatory for a time, and later was musical director of the University in that city, where he lectured on the history of music. He was called to the newly created chair of music at Berlin University in 1904, and was later chosen director of the Royal High School of Music. His writings include popular volumes on the concert repertoire, in addition to scientific works. He edited a volume of the complete Bach Edition, and composed works for organ and chorus.

Frederick Kimball Stearns

LOS ANGELES, June 8.—Frederick Kimball Stearns, a founder of the Detroit Symphony and president of the Orchestral Association, died at his home in Beverly Hills, on the afternoon of June 7, after a protracted illness. Mr. Stearns was born in Buffalo in 1854, and was educated at the University of Michigan. Besides his interest in music, Mr. Stearns did much to encourage athletics and helped to organize the Detroit World Championship Baseball Team and the Detroit Athletic Club. He also sponsored concerts in Detroit of visiting orchestras. He gave large sums of money for music both in Detroit and Los Angeles and was honorary president of the Hollywood Bowl Concerts. He had resided in California for several years. C. A.

Adelaide Brigham Stearns

Adelaide Brigham Stearns, soprano, for a number of years a member of the Bracale Opera Company, died at the Hotel Normandie, New York, on the afternoon of June 7. Miss Stearns, who was in her forty-first year, was a native of Boston.

Sees Popularity as True Touchstone for Art

Tito Schipa Holds That Public Knows What It Wants and Believes in Its Taste — A Warm Adherent of Opera in English — Writes Characteristic American Musical Comedy Modelled on Best Examples

THE Americanization of Tito Schipa is now complete. He has sung here for five years from coast to coast. He has learned to speak English and to like the moving pictures. He is an advocate of opera in English, but all that couldn't quite make him an American. He has now taken the final step in his naturalization. He has written a musical comedy, an American musical comedy, with characteristic jazz rhythms and an American plot. For Tito Schipa believes in giving the public what it wants, because he believes in its taste.

"My musical comedy," he explains, "is going to be of the type of 'Sally' or 'Irene' or 'Sally, Irene and Mary'; you know, a real American musical comedy, gay, with snappy tunes and a beautiful heroine and a simple story. The book is by Adami, who wrote the librettos for Puccini's 'La Rondine' and 'Il Tabarro.' He has written it in Italian and it is being translated into English. It is an American musical comedy, you see, it is to be called after the heroine. Her name is *Mimi* and she is a little *gamine* from Montmartre, but a very sweet and pretty one. She is brought to America by a rich couple who have taken an interest in her. She is in love, of course, with an American. He is rather shiftless, not very dependable. No one wants *Mimi* to marry him. She does, however, and he reforms and inherits a factory from an uncle in California. It is a very simple little love story, but I think it will go."

"*Mimi*" will be produced, Mr. Schipa thinks, next season, in Chicago, with a big musical comedy star, someone like Marilyn Miller, in the leading rôle. "I want it to be done first in Chicago," Mr. Schipa says, "so that I can be at the première and because I love Chicago. Since I have been in the opera there, everyone has been so good to me. And then, they know my music there, not only the songs like 'Ave Maria' that I sing at my concerts but my popular music. The orchestras in the Chicago hotels have been playing some of my jazz and tangos all winter and Chicago has been dancing to them. So perhaps they will like the music of 'Mimi' too, when they hear it."

Mr. Schipa will sing with the Chicago Civic Opera again next season and will create the leading rôle in "Fra Diavolo" at its first performance in Chicago. His repertoire will be large and will include his two favorite parts *Alfredo* in "Traviata" because he made his début in it, and *Des Grieux*, in "Manon" which he loves best. "There is such an air about *Des Grieux*," he says. "I enjoy playing the part and singing the Massenet music. The Puccini 'Manon' I do not like as much. The rôle, of course, I cannot sing. It is too heavy; it is for a dramatic tenor; but the music does not, I think, achieve the spirit of the book as the Massenet does."

It is a pity, Mr. Schipa, says, that



Tito Schipa, Tenor of Chicago Civic Opera, Right, as He Sailed for a Summer Abroad, on the Conte Verde, Saying Goodbye to Jack Salter, of Evans and Salter, His Managers

such a delightful opera should be put on in a foreign language. "How," he asks, "can people really enjoy an opera when they only get half of it? America will not stand for operas in foreign languages very long. No other country has. In Italy they do everything from Wagner to Debussy in Italian. In Germany they don't give 'Il Trovatore,' they give 'Der Troubadour.' In France you will hear 'L'Or du Rhin' in French, not 'Das Rheingold.' It will not be long before the public will demand opera in English over here. Opera will never have a universal appeal, will never be really popular, as popular as the moving picture or vaudeville shows, as it should be, until it is done in English and at popular prices."

"There is of course no competition for the great opera houses. That is part of the difficulty. I think that cities like New York or Chicago should have another opera house, for lighter works, in English, at lower prices. An opera house that will represent, for example, what the Opéra Comique does in Paris. It will not really be competition for the Metropolitan or Chicago companies. The Comique does not compete with the Opéra in Paris. They are complementary. America needs minor opera houses, to educate and amuse the public, to spread the appeal of music and to train young singers for the big operas."

Mr. Schipa believes firmly in giving

the public what it wants. He has none of the reforming spirit which attempts to dictate to the public and to give it what it should want. In his concert tours all across the country he has become convinced that the audience wants to hear songs in English and not only songs in English but English songs, music that is familiar to it and that it will recognize. "I believe in it so much," he says "that I want to try an All-English program next season. I will give old English ballads, folk-songs, things that the people know and love. Then I will sing, perhaps, a few songs, in translation and an operatic aria or two in Italian."

"English is not difficult to sing, but for some reason or other everyone has been convinced that it is. For me, at least, English is easier to sing than French. In French, if you want to have correct diction you must have all the nasals. That, I think, often spoils the lyric effect of the song. You must either sacrifice your French or your interpretation. In English you have none of that, it is

easily adaptable to singing and I am sure before long, more and more works will be sung in English."

HENRIETTA MALKIEL.

CLEVELAND HEARS INSTITUTE PROGRAM

Present State Prize Winners in Closing Event—Summer Organ Series Planned

By Florence M. Barhyte

CLEVELAND, June 7.—The 1923-24 season of the Cleveland Institute of Music was closed with a public students' recital at the Hotel Statler on the evening of May 29. The program covered the wide scope of work undertaken this year at the school, and ranged from numbers by pupils with only eight months' training to senior students who have already made their first concert appearance. Special interest centered on the three students who won prizes at the State-wide music contest for junior students held at Toledo on May 1. Lionel Nowak won first prize in the piano contest; Mary Williams won second prize, and Jacob Kaz won first prize in violin. These young musicians gave splendid performances of the numbers which won the prizes at the contest. The program also included ensemble numbers by the student quartets, and by the Institute Orchestra under the leadership of Ernest Bloch.

The last pair of organ recitals of the season at the Museum of Art by Douglas Moore was given last week, the program being devoted to Bach. During the summer there will be three Wednesday evening recitals at the Museum given by Edwin Arthur Kraft, George W. Andrews and Douglas Moore.

A delightful program was presented by the Cleveland String Quartet at Franchester, the residence of Mr. and Mrs. Chester C. Bolton, on May 27. The guests were the members of the women's committee for the Cleveland Orchestra.

The hall of the Music School Settlement was filled to capacity for the recital by the pupils of Mrs. Alice Shaw Duggan on May 28. Among those appearing, who have previously been heard in concert engagements, were Mrs. Christine Ross Micheal, Mrs. Rose Gorham, Dora Roman and Florence Tyler Bayly.

Albert Reimenschneider was scheduled to sail from New York on June 5 for Paris to spend the summer in study with his former teacher, Charles-Marie Widor, the eminent French organist.

Wayne Frary, a pupil of Mr. Reimenschneider, accompanied him.

Schmitz to Return to America Next Month

E. Robert Schmitz, pianist, who conducted American compositions at the second concert of the Franco-American Society at the Salle Malakoff, in Paris, on May 28, will return to America early next month to conduct piano classes in Madison, Wis., from July 15 to Aug. 26. In a two months' tour of Europe Mr. Schmitz has played and conducted in many centers. After a holiday in the mountains, Mr. Schmitz will open his concert season early in October, giving a recital in Aeolian Hall on Oct. 22. A tour through the Middle West and to the Pacific Coast will begin in Peoria, Ill., on Oct. 30 and include four lecture recitals in Minneapolis, in addition to appearances with the Minneapolis Symphony on Nov. 13 and 14.

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